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THAT parents are blind with regard to their children is a proverbial saying; that occasionally they are also deaf is perhaps not proverbial, but it is true nevertheless. One of the most glaring examples of this parental deafness is Prof. Julius Hey, one of Berlin's most renowned vocal teachers. He has a daughter, Miss Otti, a charming, good-looking and sweet young lady, and one who is said to be a valued assistant in the professor's extended teaching practice. How this is accomplished I don't exactly understand, for the young lady's own vocal efforts are anything but technically flawless, despite the fact that she seems very musical as well as intelligent by nature. But what is still more surprising to me is the fact that quite unquestionably the renowned father does not hear that his pretty daughter has no voice to sing with, and a vocal recital such as I heard on Tuesday of last week in Bechstein Hall was not a pleasing exhibition, and ought not to be indulged in by a man of Professor Hey's standing, even if the friends of the family lend assistance in the way of attendance and applause.

The second half of the program contained the following novelties:

Heimkehr, op. 15, No. 5.....Rich. Strauss
Die Königskinder (altdeutsches Volkslied), op. 10.....
Liederzeilen, op. 10.....H. Zumpfe
Liebesahnung.....
An die Nachtigall, op. 8.....
Neue Liebe, op. 10.....Ed. Behm
Kinderlieder—
Guten Abend.....
Lied vom Eichkätzchen.....J. Hey
Tanzlied.....
Wienlied einer alten Magd.....F. Mottl
Frühlingsbotschaft.....R. v. Procházka
Singt mein Schatz wie ein Fink, op. 16.....H. Sommer

On the same evening I heard in the cold concert hall of the Hotel de Rome part of a very interesting chamber music soirée by the G. A. Papendick organization. The program was made up of Dvorák's string trio, op. 74, for the rare combination of two violins and a viola; Saint-Saëns' C minor piano and cello sonata, op. 32; Schumann's F major string quartet from op. 41, and the Beethoven B flat piano trio, op. 97.

Mr. Papendick is an excellent pianist for chamber music, and his string quartet, consisting of members of the Royal Orchestra, Messrs. August Gewitz, Richard Jaeger, Martin Thronicker and Bruno Wendel, proved in Schumann's difficult work that they had given time and thought to a satisfactory musical ensemble. The cellist, Mr. Wendel, also pleased me very much in the finale from Saint-Saëns' sonata, which was the only movement of this work I heard.

On Wednesday evening I heard the concerted efforts of the Mueller-Ronneburger Vocal Quartet given at the Hotel de Rome. A vocal solo quartet is not always a thing of beauty. Its principal charm lies in the mating and blending of the four voices which must be well matched and suited to each other in timbre as well as force, and above all in absolute purity of intonation. Both these qualities were missing, and the last named at moments distressingly so, in the efforts of the Mueller-Ronneburger Vocal Quartet. The woman after whom the organization is named is a no longer youthful or pleasing soprano. Anna Hecht's alto voice does not blend with hers. Our old friend Julius Gantzberg's tenor was clogged by a cold in the head, and the bass, Anton Däsel, has a dry, unyielding and uncompromising voice. Now you can imagine what the effect of this ensemble was, especially if I add that in the way of intonation each singer maintained his or her own individual pitch, which frequently varied with that of the piano used for accompaniment, and of course with each other in the *a capella* selections.

Again the program was fairly interesting, and for that reason I herewith reproduce it:

Quartet, Sonntags am Rhein.....G. Vierling
Arie a. d. Legende der Geiger v. Gmünd (neu).....R. L. Hermann
(Mit Violine und Clavierbegleitung.)
Katharina Müller-Ronneburger, Professor Jacobsen.
Quartet a capella—
Marienlied.....F. v. Holstein
Verstohlen geht der Mond auf.....L. Schlottmann
Die Brunnlein, die da fliessen.....

Aus dem Serbischen Liederspiel (neu).....Georg Henschel
Quartet, Schlimm für die Männer.
Duet, An die Nachtigall.
Quartet, Unter dem Mandelbaum.
Duet, Ich vergönnt' es ihm.
Solo, Die Braut.
Quartet, Die gefangene Nachtigall.
Quintet, Ueber allen Gipfeln ist Ruh (neu).....R. L. Hermann
Lieder—
Komm wir wandeln zusammen.....P. Cornelius
Der Hidalgo.....R. Schumann
Julius Gantzberg.
Duet, Still wie die Nacht.....C. Götz
Anna Hecht, Anton Däsel.

Quartet a capella—
Aus der Fremde.....B. Vogel
Liebesfeier.....R. L. Hermann
Quartet, Frühlingslied (manuscript).....Martin Jacobi

You will notice that Georg Henschel's Serbischen Liederspiel is given as "new." I heard it in New York more than six years ago. Reinhold L. Hermann's vocal quintet is very pretty, while the aria with violin by the same composer did not strike me as a very felicitous effort. Professor Jacobsen, from the Hochschule, performed the violin solo miserably.

Martin Jacobi is a local composer who has some lyric invention of commonplace order, but many of his published songs are popular in Berlin.

The committee having in charge the usual Thanksgiving function at the Kaiserhof honored me with an invitation to turkey, dance, &c., so I cast concerts to the winds for Thursday evening. The committee was composed of Ambassador Uhl, Vice-Consul Zimmerman, ex-Consul Kreismann, O. B. Boise, Messrs. Griscorn, McGee and McFadden.

Ambassador Uhl presided, and in proposing the Emperor and President made the best speeches that I have heard at any Berlin celebration.

Consul Carroll, from Dresden, responded to "The day we celebrate."

Ambassador Uhl introduced a very welcome innovation in deferring the speeches until dessert was brought on. Our dinners have heretofore been delayed, and consequently half spoiled, by the introduction of speeches between the courses. As the company assembled they were graciously welcomed by Mr. and Mrs. Uhl, who exerted themselves throughout the evening to make the affair a social success.

After dinner the tables were quickly cleared away, and the room was soon filled by bright faces and becoming toilets. Dancing continued until after 2 o'clock, everyone seeming to enjoy the occasion to the fullest.

Among those present were the wife and daughters of Ambassador Uhl; Mr. Thompson, of Yale College, who is to marry Miss Lucy Uhl on December 9; First Secretary Jackson, Mrs. Jackson, and her niece, Miss Rutter; Second Secretary Squires and Mrs. Squires, Vice-Consul General and Mrs. Zimmerman, with their daughter; Mr. and Mrs. John D. Jones, of Washington; Mr. and Mrs. Trowbridge, of New York; Mrs. Dr. Webb, with two nieces; Mr. and Mrs. McGee, Mrs. John Worthington and daughter, of New York; Consul and Mrs. Moore, from Weimar; Mr. Percy Martin, Arthur Nevin and Mrs. Cottlow and Miss Augusta Cottlow.

César Thomson, the great Belgian violinist, made his Berlin debut on Friday night, in Bechstein Hall, before a rather small but enthusiastic audience, among which there were many connoisseurs. Thomson, as well as Ysaye, was at one time concertmaster of the formerly famous Bilse Orchestra in Berlin. He is therefore well remembered here.

Of his playing I need say but little, because Thomson you all heard in the United States last season, and, moreover, our violin expert Abell was in attendance. The cycle of concerts Thomson intends giving here has so-called historical programs, but wherein the historic part consists I cannot see, for this first program contained, varied by vocal soli, the following violin selections: Tartini's Devil's Trill, played with wonderful facility of execution and perfect cleanliness of intonation; an adagio by Ries; Thomson's arrangement of a Passacaglia, by Händel; a fantasia by Paganini, and Ernst's Concerto Pathétique, in F sharp minor. Interspersed were two groups of Lieder, by Brahms, Richard Strauss, Mendelssohn, Massenet, Wagner and Vidal, of which I heard only the first and second. They were sung by Mrs. Lydia Hollm, a vocalist who can boast of few claims to appear publicly in conjunction with such an artist as César Thomson.

The event of the week, so far as our American colony at Berlin is concerned, was Miss Jessie Shay's concert, which took place in the Singakademie the same night, and which showed a full and enthusiastic attendance. About the success of the pretty young lady from New York I have already advised readers of THE MUSICAL COURIER by cable. It now remains for me to confirm my cablegram and to give you a few of the details of the evening.

Miss Shay made her debut with the Henselt F minor piano concerto, a work which has not been heard in Berlin

for a good many seasons, and which, because of its great technical difficulties, is played but very rarely anywhere. I came into the Singakademie just in time to hear the brilliantly performed finale of the first movement, which was received with tokens of approval by the audience. The larghetto was tenderly sung on the piano, and the allegro agitato, with its giddy but somewhat too banal and trite waltz theme, carried the audience into ecstasy and brought on salvos of applause, in which the members of the Philharmonic Orchestra and their leader, Professor Mannstaedt, joined heartily.

A group of solo pieces, consisting of Raff's prelude in B flat, Schumann's Prophet Bird, and a concert study in A flat by Schloezer, again showed Miss Shay's virtuosity, the suppleness of her fingers, and neatness as well as variety of touch to the best advantage. It was noticed that the selections had been made with an apparent preference for the display of the technical side, but in Schumann's little Idyll of the Woods Miss Shay also gave some conclusive proof of the poetical potencies she is possessed of.

The great attraction on the program to me was Paderewski's Polish Fantasy, which on this occasion was performed for the first time in Berlin and which up to that evening I had heard only from the composer. I can pay Miss Shay no higher compliment than to say that her interpretation strongly reminded me of Paderewski's, especially in the more lively portions of this superb work. In the short adagio episode, slightly reminiscent of the second theme from the slow movement of Rubinstein's Dramatic Symphony, Miss Shay lacked tenderness and warmth. Moreover, she was most severely handicapped by the orchestral accompaniment, which was too heavy throughout, and which at intervals dragged unmercifully. Professor Mannstaedt seems to grow more indifferent from day to day, so far as orchestral accompaniments are concerned, and I therefore do not regret that he will cease his Berlin activity by the end of the present season, and intends to return to Wiesbaden, where he will conduct opera, just as he did before he was called to Berlin.

Instead of quoting all of the Berlin critics on Miss Shay's concert, I shall, as they all agreed upon the exceptional merits of Mr. Alexander Lambert's favorite pupil, content myself with translating Max Marschalk's criticism in the *Vossische Zeitung*, because it is at the same time the most exhaustive and the fairest report. He said:

The number of American concert givers is on the increase. Since the beginning of the season we have had three of them, and now Miss Shay, a pianist, has joined the number. Generally the Americans pursue their musical studies in Europe, especially in Germany. Miss Shay, however, has been educated in her native land, in New York, by Alexander Lambert. She is an honor to her teacher, who, however, has had a very gifted pupil in Miss Shay. The young woman is endowed with remarkable artistic abilities. She possesses power of touch even to that high degree which is demanded in the Henselt F minor concerto. Besides, her tone is noble and supple (*geschmeidig*), as well as capable of variegated shadings. With tenderness, for instance, it was applied in the larghetto of that concerto, and in Schumann's Prophet Bird. The performer's technic was equal to all difficulties, no matter whether they consisted in brilliant bravura passages or in flowing and pearl-like figures. In her delivery Miss Shay combines clear insight with natural musical feeling.

That settles it!

I could not stay at the Singakademie after the storm of applause which must have followed the Polish Fantasy (which some of the Berlin critics who know little or no French call a Fantasy Polonaise, though the work is not even in triple time), and could not await the satisfying of the encore fiends, for I had to catch the night train for Cologne, where on the following day, Saturday, November 28, took place the première of Reinhold L. Hermann's opera Wulfrin.

Here again I am in a position to fall back upon and corroborate my cablegram to the effect that Reinhold L. Hermann's music drama Wulfrin, constructed on Wagnerian lines, was an unqualified success at its Cologne première, and that the composer, as well as the chief artists, among whom were the two American singers Olive Fremstad and Marion Weld, were called before the curtain more than a dozen times, and that laurel wreaths were thrown upon the stage in abundance.

The libretto of Wulfrin, which opera was finished only a few weeks previous to its première, was written by E. Wolfram, the same poet who wrote for Hermann the book of last year's successful opera Vineta. The story of Wulfrin is taken from one of the most admired and most powerful of German novels, Conrad Ferdinand Meyer's Judicatrix, the Woman Judge, and the difficulties the intricate story offered for the purposes of dramatization have been surmounted by Mr. Wolfram in a masterly manner.

In the time of the old German empire, then stretching southward as far as Northern Italy, there lived in the northern parts of the Alpine mountains Count Wulf, a brutal, self-willed, vicious ruler, whose gentle and delicate wife, by whom he had a boy, was one of the principal objects of his abuse and capricious hatred. The prece-

rious state of her health placed an inseparable barrier between them, and he finally forced her to take refuge in a convent, where she soon after died of a broken heart, knowing full well that *Count Wulf* only wished to hasten her death in order to be able to marry a budding girl of exceeding beauty whose rich estates adjoined his own. *Count Wulf* did not wait long after his first wife's death, but proffered his suit for *Jutta's* hand to her father, by whom he was accepted. But the young woman offered a resistance which was as determined as it seemed inexplicable, until the suspicious father, a chum of *Count Wulf's*, and blindly given over to his interests, discovered that one of the young knights attached to his own household was the secretly accepted lover of his daughter. In the scene that followed this discovery the father heeded not *Jutta's* prayers nor her tears, and, having killed her young lover before her very eyes, he married her off to the older count, too late, however, for all parties concerned. The young girl, in the unguarded solitude of her existence, had given to her lover *Peregrinus* more than merely her heart. And now in her loathing for *Count Wulf*, whom she deemed the personification of all vice, and in the love for her unborn child, she knew but one means to save herself from the hateful embrace of her legitimate husband, the *Count*. A feud had arisen during the wedding festivities, and *Count Wulf* was detained by the bloody consequences. On his return to the castle Malmort his young bride offered him the cup of welcome—but with it a drink of death. He was poisoned, and died before he could descend from his horse. *Jutta* would have taken her own life also, had it not been for her unborn child, but now having in a way in self-defense committed the evil deed, and the child, *Palma*, being born in due time, *Jutta* began a life of virtue, justice and authority which soon became the admiration of *Charlemagne's* empire. Though young, yet her daring, her keenness of judgment, her contempt of hardships and of death, made her famous among her followers. The emperor gave her power over life and death, and soon she was as much feared as she was admired. In her sternness toward everybody, however, there was one redeeming trait, one luminous feature—the overpowering, passionate love for her child, a beautiful girl. After her crime her soul had been governed by two passions—her abhorrence of the vicious and her love for her offspring. In her riper womanhood these two rôles of her feelings grew still stronger and became more marked. And I may as well state right here that this delineation of *Jutta's* character, the constant and frequently quite sudden transition from one feeling into the other, the exquisite womanly softness, and the fierce hardness of an almost sexless ruler of lives and consciences, is admirably portrayed musically in Herman's opera.

The curtain rises when *Palma* has reached the age of seventeen, and when petty foreign rulers attempt an occasional onslaught upon *Jutta's* domains, the invaders thinking it an easy matter to overthrow the rule of two defenseless women. The son of *Count Wulf* by his first wife, *Wulfrin*, had been taken away to Italy before *Wulf's* second marriage, and stepmother and stepson, both now in the prime of their lives, had never met. Neither he nor anyone else knew of *Jutta's* crime of having poisoned her husband. There were, however, rumors afloat, and people occasionally did and would talk about *Count Wulf's* sudden and mysterious taking off, after his young wife had offered him the cup of welcome. 'Tis true she had apparently tasted of the cup herself before she offered it to him, but still the circumstances were strange and looked suspicious. The dauntless pluck of *Jutta* silenced suspicions, which however were never quite allayed, and now she sent down to Italy to beg *Wulfrin* to return home, if only for a while, and to destroy these ugly rumors by his presence, for little as she feared or cared for herself, the future of her child was at stake. *Wulfrin* did not come. What did he care for the two strange women? Why should he seek again the spot in which he had spent such an unhappy childhood? Thus he remained stubborn until a young squire, a neighbor of *Jutta's*, named *Waltramus*, who was deeply enamored of *Palma*, his former playmate, made the journey to Italy and prevailed upon *Wulfrin* to return home.

And here the long *exposé* of the opera ends. The

drama, for the explanation of which a few lines will suffice, sets in. Both men, *Wulfrin* and *Waltramus*, are captured by the troops of the Longobards' prince, *Witichis*, when already near *Jutta's* castle. While *Waltramus* is liberated by *Witichis* so that he may bring as ransom the costly family jewels, *Jutta* herself kills in a raid the Longobard prince and brings her stepson in triumph to her castle. Here she demands from *Wulfrin* to be judged, and the stepson pronounces her free from all guilt in his father's sudden death. The warrior, who has never known family ties, becomes completely subjugated by *Jutta's* apparently noble character, and more so by the almost passionate devotion and the exquisite attachment of his half sister, *Palma*. She is the betrothed of *Waltramus*. But in the second act, when *Wulfrin* takes his sister to the home of *Waltramus* to give her away to him in marriage, a sudden indomitable passion for her rises in the brother's heart. As he becomes conscious of his own guilty feelings, which at first he tries to overcome, he loses all mastery over himself. During the dances and festivities when *Palma* affectionately tries to wean *Wulfrin* from his sullen silence, he seizes her and throws her against the rocks with vehemence, as though she were the embodied temptation of the evil one.

A terrible tempest breaks loose, as if the fury of the elements were joining in the storm that rages in *Wulfrin's* breast. He picks up the seemingly lifeless body of his sister and carries it across the mountain to her mother, who is awaiting their return in dreadful anxiety. In a scene of stirring grandeur *Jutta* tears from *Wulfrin* the secret of his heart, and he rushes away to accuse himself before the emperor. *Jutta* is left alone with her daughter, who is not seriously hurt, only senseless and stunned. While the mother is watching at the couch of her beloved child sleep overtakes her. She dreams of *Peregrinus*, her long lost lover, and in her words she betrays to the daughter, who was awakened by her mother's speech, the secret of her birth. Before *Jutta's* and the spectators' eyes the dream assumes a definite shape, and she finally discovers in the ghost that approaches her the figure of her murdered husband, *Wulf*. From her bosom she draws the phial which still contains some of the poison, and shrieks the confession of her murder at the ghost. But *Palma* has also heard it, and between waking and dreaming she rushes toward her mother with an exclamation, while the apparition of *Count Wulf* disappears. *Jutta* awakens from her dream with a start, and knows that her long hidden guilt is a secret no longer.

In the fourth act the *Emperor* approaches, coming with *Wulfrin* to pass judgment. *Jutta* is leading her daughter after her illness, which has robbed the young girl of all temporary recollections of the immediate past, into the garden of her castle. Here, leaning upon her mother's breast, *Palma* discovers the phial, and the accident brings back to her suddenly the incidents of the terrible night of her mother's revelations. Before the girl's accusations the mother no longer quails, but confesses all, giving her life, from which all joys have long since departed, into the safe keeping of her daughter. *Palma* feels that she may and does love *Wulfrin*, who is not her brother, and concludes to die with her hero before the *Emperor*. Then *Jutta's* pride and resistance are broken, she confesses all to *Charlemagne*, but the *Emperor* is loath to believe in the guilt of this hitherto irreproachable woman, the stainless "Woman Judge," and deems her action as the last and greatest sacrifice of motherly affection. *Jutta*, however, proves the truth by taking the remnants of the deadly poison with which she had killed her husband. The *Emperor* has his men set fire to Malmort, the seat of all this horror, and leads the young people, united in love, with him to happier climes and a brighter future.

Reinhold L. Herman has written to this libretto music which little resembles his previous operas. One point ought to be mentioned at the outset. The composer told me that the work was written in one sitting—a sitting of ten long months, to be sure—with a constant strain and great intensity, and was snatched away from his writing table by the copyists before the last note was dry, so to speak. Thus Herman neither saw again nor heard a note

of the orchestration until within a few days previous to the performance. It is quite natural therefore that the orchestral score must contain some excrescences, some Wagner reminiscences and superfluities which certainly would have been eliminated if but a few months had intervened and a revision been feasible. I believe that these points, obvious at once and yet utterly irrelevant when the general worth of the score is considered, will be remedied, perhaps before the next repetition of the work, surely before another opera house gets hold of *Wulfrin*. As it was, the public of Cologne, to whom Herman was an utter stranger, absolutely decided in his favor. The composer was called out after each act, but the strongest ovations were tendered him after the second and fourth acts. The second act, after the long *exposé* of the first act, is scenically as well as musically effective and beautiful, containing a great deal of variety. Even the only severe criticism on the work published in the Cologne papers (the other three are all laudatory) says: "The ballet is of such an exquisite grace and charm of melody that only a Frenchman could be supposed to be its author."

The contrast from the sunny stillness of the mountains through which *Wulfrin* and *Palma* wander hand in hand to the gay festivities of the betrothal, later to the outbreak of the tempest and to the despair and almost brutal action of *Wulfrin*, is overpowering. The musical depicting of the emotions of remorse, anguish, love, revengeful triumph, and of all things awful that beset the breast of the guilty in the dead of night, make the third act (which belongs entirely to *Jutta* and *Wulfrin*) something remarkable. The song of *Jutta* at the bedside of her child is exquisite; the distant prayer of the nuns, accompanied in the orchestra only by the low rumblings of the double basses, is of most elevated conception. The ascending climax from the whisperings of the loving woman to the triumphal shriek of the outraged and once wicked wife, going through all the different phrases of her soul life and revealing the deepest recesses thereof, is exceedingly true and powerful. The gruesome approach of the ghostly apparition, the peculiar threatening sounds of the elements, as they try to sweep in through the window and staircase to add their part of weirdness and horror to the situation, are intensely dramatic.

And then comes after this picture of night gloom one of the loveliest numbers of the opera—the duet of *Jutta* and *Palma* in the garden. It was sung by Miss Marion Weed (*Palma*), soprano, and Miss Olive Fremstad (*Jutta*), contralto, both Americans and pupils of Lilli Lehmann, in unsurpassed perfection. The entrance of the *Emperor* gives Herman a chance to show his mastery over choral masses and to employ the orchestra, with all its rich splendor, in a pompous yet melodious march in C major. The duet between *Palma* and *Wulfrin* (soprano and baritone), if I except a strong *Siegfried* reminiscence in the orchestra, is very original and effective. Miss Fremstad lent to the confession of *Jutta* (which in its utter musical simplicity almost returns to the ancient modes) such a touching expression that the gentle phrase which leads to the consoling end of the work kept the audience in their seats in charmed silence until the last note had floated away.

The principal merit of the opera seems to me to be the happy delineation of the emotions, sad or joyful, of the different persons. The music allotted to *Palma* is of the purest and, so to speak, maidenly conception in modern opera. Miss Weed, who has been but a few months on the operatic boards, sang it admirably, and the slight hesitation in gestures and action rather added to the charm of her young girlishness. Miss Fremstad (*Jutta*), not gifted with a great but with a most expressive and artistically managed voice, aroused great enthusiasm in her many dramatic episodes, in which quite frequently she held the audience spellbound.

Kaufing, the tenor (*Waltramus*), has some charming bits of song allotted to him. He has a fine stage presence and a beautiful voice, but he needs a bit more of warmth and temperament to give fullest weight to his utterances. Fricke (*Wulfrin*) threw himself heart and soul into his part. He is a great favorite in Cologne—and also in Berlin, where he sang at Kroll's last summer. The difficult and quite dramatic title part gave him every opportunity



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to employ his fine high baritone voice in cantabile passages, and his energetic physique in those moments in which sword and action alone seem to be the solution of the riddle of his life. When I add that *Rudio*, bass, was well represented by Koehler, and the *Emperor* sung by Herr Freibier (promising name, that), nothing remains to be said except that the chorus sang extremely well, and that the decorations, as well as all other stage business, had been carefully and effectively prepared.

Muehldorfer led the work with his accustomed cleverness and enthusiasm. The orchestra, at moments a trifle obstreperous, otherwise did very well with the difficult music.

The opera, which in all its dramatic intensity gives a chance for beautiful singing to everyone in the cast, and which contains a clever bit of composition in the great evening prayer (the finale of the first act), by the employment of a basso ostinato, B flat, G, C and E flat (the sounds of the convent bells), is to be repeated twice this week at the Cologne Opera House.

I spent Sunday at Cologne, among old friends, and met among others Richard Strauss, who had just come from Frankfurt, where he had conducted his latest work, *Thus Spake Zarathustra*, at the first performance, and had, as he told me, achieved a success.

Strauss is a very modest man, and does not like to talk about himself; still he was full of his latest creation, which he is to conduct at Cologne to-day and which I heard here in Berlin under Nikisch at the Philharmonic concert last night. The composer gave me an explanation of his newest work, which does not quite tally with the several analyses that so far have already been published about it, but which gave me the clue to the whole. He said to me about the following:

"I did not intend to write philosophical music, nor to portray Nietzsche's great work musically. I meant to convey musically an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Uebermensch*. The whole symphonic poem is intended as my homage to the genius of Nietzsche, which found its greatest exemplification (he used the German word *Bethätigung*) in his book *Thus Spake Zarathustra*." This explanation of his work brought its understanding at one bound nearer to me than volumes of commentaries by Dr. Reimann and his ilk could or would have done. Late in the afternoon Richard Strauss, at the home of Prof. Wuellner, made an attempt to play the most complicated score so far ever compiled by any composer—upon the piano. It was of course only a sketch, and could not be anything else, even if Strauss were a Liszt.

As I said before, I was back in Berlin in time to hear *Zarathustra* last night, under Nikisch, and the effect which the work created in an admirable performance was an indescribable one. Not considered as program music at all, but as absolute music, I do not hesitate to call it the grandest orchestral score that has ever been penned by mortal. This is a strong statement, but I make it with forethought and intent. Thus far Strauss has in each succeeding orchestral work surpassed its forerunner. Who knows what he may still give us? Whatever it may be, I doubt whether in a technical way it can surpass *Zarathustra*. The opening of this work, built upon the lowest note, C, of the organ, enforced by the contra bassoon and a roll on the big drum, upon which bass

the first theme is given out by four trumpets, is of elementary power and, despite its utmost simplicity, of unsurpassed and overwhelming grandeur and effectiveness. The different episodes of the work, which form one symphonic, coherent whole, and last about thirty-five minutes, are described in the score as *Von den Hinterweltlern*, *Von der grossen Sehnsucht* (this is very striking), *Von den Freuden und Leidenschaften* (the latter quite Tristanian), followed by *Von Wissenschaft*, which science is represented by a five part fugue and *Der Gensende*. The close of the work is the only thing in it that does not satisfy me. It is the musical exemplification of an eternally unsolved question mark. A war between the two principal keys of B major and C major that predominate in the work, and which war remains undecided. The violins give the B major chord in the highest positions, and under it the double basses answer with the contra C. There is no harmonic solution, and no resolution of this harmonic enigma. I don't know what to make of this close.

So deep was the impression created by *Zarathustra* that the audience remained silent for a few seconds after the end, and then broke out in tempestuous and long-lasting applause, which remained unbroken by opposition. The Berlin critics, however, are vastly at variance in their estimation of the work. Nikisch did wonders with the Philharmonic orchestra in this most difficult and most intricate of scores. One thing is certain—the success was so great that *Zarathustra* will be repeated during the course of the season.

The remainder of the program brought out in orchestral works the charmingly performed D major symphony (No. 2 of the B. & H. edition) of Haydn, and "by request" the *Tannhäuser* overture, with which Nikisch scored a repetition of his sensational success based mainly upon that horn second voice (given out by six horns) which Jungnickel can't find in the score. I was not one of those who had joined in the "request," for the program was, as usual, much too long, and the *Tannhäuser* overture in concerts needs a well earned and much needed rest.

The soloist of the evening was the once famous pianist Sofie Menter. She did not secure a great success, and in fact made very little impression. It is too bad we are all growing old, but then that's the law of nature. Only people should know when it is time to stop, and many don't seem to be able to comprehend this, among them Sofie Menter. She played the Beethoven E flat concerto like a prim old maid, stiffly, disjointedly and without force or poetry. In the first movement she made several changes which were neither Beethovenish nor particularly pleasing or effective. The close of the slow movement she played in slight gallop tempo, and the rondo was rhythmically bad. The tone, despite the fact that she played upon a superb Steinway grand, was weak and dry.

The next program is made up of Schumann's *Manfred* music and the Beethoven Ninth symphony.

Four Americans performed Haydn's *Emperor* Franz string quartet at the last Sondershausen conservatory pupils' evening. They were Alfred Spiel, from Detroit; Bernard Sturm, from Cleveland; Theodore Rentz, from Pittsburg, and Julius Sturm.

In Kiel the Karl Loewe monument was unveiled on the centenary of the great ballad composer's birthday, in the presence of his only surviving daughter, Mrs. von Bothwell.

The death of William Steinway, the noblest, biggest hearted and most liberal musical Maecenas that ever lived, is a sad blow to his many friends and admirers in this country. The German papers, foremost the *Berliner Tageblatt*, contain long and appreciative obituary notices of the deceased. Many of the young American music students here have lost their supporter, and will be in distress if there are no provisions in the will to continue his generous aid after his demise, or if the heirs should not feel it incumbent upon themselves to carry out any further the deceased's plans of assistance to others.

Personally I lose in William Steinway the truest, most trusted and most trustworthy friend I have ever found in the path of my life. I shall cherish and hold sacred his memory as long as I live.

Callers at THE MUSICAL COURIER's Berlin offices last week were Miss Jessie Kimball and Mrs. Lovering, from Boston; Charles Joseph Dyer, from Worcester, Mass.; E. Albert Witte, editor of the *New Yorker Signale*, who intends to settle down in Vienna; Prof. Jedlicska; Mr. D. D. Dexter, of New York; Leo Stern, the English 'cellist, who made a success at the Gewandhaus in Leipzig, and who will play here before Emperor William in a few days. Mr. Stern then leaves for the United States, where he is to make his debut in January in Chicago; also Mrs. Mary Howe-Lavin, and her brother, Lucien Howe, on their way to Stettin, where our fair coloratura singer will guest in opera next week. I also met Morris Reno, busy man and manager, from New York.

O. F.

Recital at Cook Academy.—A delightful piano recital was given at Cook Academy, Montour Fall, on December 9 by Miss Cora Eleanor Luer, with the assistance of Mrs. Sidney Decker, soprano, and Mr. John K. Roosa, violinist, both of the academy musical faculty, with Miss Alice Jane Roberts and Mr. Edwin Randall Myer at the piano.

Tapping-Jewell Song Recital.—These ladies, pupils of the well-known teacher Ernst Catenhausen, gave an enjoyable recital in Steinway Hall Monday evening. Mrs. Tapping has a brilliant, clear soprano, and was particularly happy in two songs by Nevin. Milwaukee, Wis., should be glad in the possession of such a singer. Miss Jewell showed that she is rightly named, for hers is a gem of a contralto voice, displayed to excellent advantage in Thomas' *Summer Night*. Together the ladies sang some pretty duets, a lullaby by Mr. Catenhausen especially well, Miss Beach also assisting in two trios.

A Pupil of Tecla Vigna.—The pupils of Mme. Tecla Vigna, of Cincinnati, are fast bringing the reputation of their admirable teacher into greater prominence. The following is a brief extract from a notice of some length:

Another Cincinnati soprano has received deserved recognition in Indianapolis at the recent first concert of the orchestra there. The *Indianapolis Journal*, of last Wednesday said: "The soloist of the evening was Miss Elise Dorst, of Cincinnati, a pupil of Tecla Vigna. Her first aria was the celebrated one from *The Queen of Sheba*, by Gounod. In her second part of the program she gave a bolero, by Verdi. The latter was a gem and an artistic bit of vocalization. Miss Dorst is one of the most pleasing singers who has appeared here for some time."

Mlle. Rita Elandi (Amelia Groll), the singer who is making a great success in Wagner rôles, is also a pupil of Mme. Tecla Vigna.



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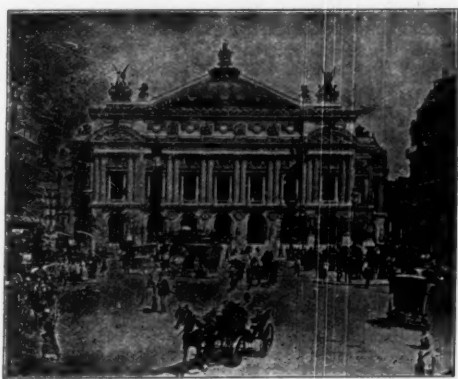
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THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, December 9, 1906.
CANTIQUES DE NOËL.

ACTING.—The worst actor in life is the friend who can lie to you while he looks you straight in the eyes.

Insufficiency.—Might as well say that good looks make a good wife as to say that a good voice makes an artist.

Education.—Viewing the influence of music on emotion, and the influence of emotion on event, it is astonishing how little music is cultivated for and by the people.

Appreciation.—Beauty and ability are duly appreciated; there is no credit for quality.

Praise.—People do not know how much they do for the world when they praise people.

Distance.—Feelings can separate more widely than oceans.

Pardon.—It is easy enough to forgive; to forget that one has been capable of doing that which hurt is another thing.

Independence.—Never let anyone walk over you—not even yourself.

Restitution.—The woman who breaks up a home for the sake of a career had better reflect that she will have to make that home for the whole family the rest of her life.

Labor.—How hard a homely woman must work to make up for not being beautiful—and then she does not do it.

Error.—The arrangement of streets in Paris is like Truth—the slightest deviation from the straight line and you are lost, little by little.

Opinion.—It is not differing from others that is harmful; it is insisting that all others are wrong.

Service.—Everyone is good in doing for you; where is the one that can think for you and will not forget?

Imitation.—Is the microbe of certain failure, in any line.

Men like women as employés. Of course they do. Ten men cannot do what one woman can do, twenty cannot do what one will do, when she feels for the master interest, sympathy, not necessarily love. It is the sex instinct. Some women are made over the soul of a dog—God pity them!

A Distinction.—Men are not brutally selfish where women are concerned; they are only brutally stupid.

Ingenuity.—The resources of selfishness in getting things done for it are most admirable.

Arrogance.—There is nothing insignificant that people take so much of with such good grace as arrogance.

Loving.—The misfortune of loving is that nothing else seems worth while.

Disappearance.—What becomes of dead birds and "finished musicians"?

Fidelity.—How can you expect fidelity of a husband?

Resistance.—In a wrestling match a good half of the effort goes in defense.

Force.—It requires brains to be good.

Enjoyment.—Nothing is any good if anything is the matter; everything is good if nothing is the matter.

Thoughtlessness.—Thoughtful people are made every

day to weep and swear through the thoughtlessness of thoughtless people.

Deafness.—Where are the ears of people who find some playing and singing good?

Inspiration.—Not where you are, but your feelings that make your spirit. Riding in a balloon does not make you light. If you could get the balloon inside of you, you could soar.

Wisdom.—Everyone should keep an understudy in happiness.

Supplemental Education.—If we could hear the thought of every stranger who gave us more than a passing look on the street in the day, what an education it would be!

Individuality.—There is of course an individuality in nations, as in persons, to be respected. But imagine if out of respect to individuality in appetite, each member of a household were to insist on choosing and preparing his own meal, what a house! There are occasions when the nation's housekeeper should not only decide, but do, when union of action under one head is the best for the individuals.

Plagiarism.—It is by the force of old thoughts that new ones are created.

Logic.—Many things are so which are wholly illogical. A short dress may become more muddy than a long one through the very fact of its length, which makes one neglect to protect it when necessary.

Offenses.—The next worst thing to a woman with a past is a woman with a future.

Internationality.—The law of might makes right alone speak internationality. We cannot afford to get along without the superiority created by each other.

Murder.—Love cannot live with Conscience slain by his side.

Waste.—Half a good woman's power to achieve is used up in endurance and self-restraint. Her superb spirituality was meant for better things. It is like paving a gutter with gold for want of stones—dead waste.

Earning.—One can live without making much in the hope of better things. To possess what is too dearly bought is the end of enjoyment in it.

Career.—I cannot imagine a woman deciding on a public career in springtime.

Money.—It is not only the direct evils of the money making system that are to be deplored. But so ingrained has selfishness become as a result of it that the way of one who attempts to travel by a cleaner route is more difficult than the selfish one.

Amiability.—Nothing on earth irritates like well intentioned imbecility.

Famished.—When a child is crying for simple milk, you cannot divert it with pearl-handled knives, gold pencil cases, diamond bracelets or ruby rings.

Pity 'tis.—What beautiful to-days we could have only for the to-morrows!

Unnecessary.—When there is such abundance of exquisite happiness to be had in the straight ways of living, what is the use of seeking it in the crooked ones?

Conventionality.—People are not conventional as much as they are stereotyped.

Sensitiveness.—One thing that prevents the growth of unselfishness is the selfish way in which it is accepted. The delicacy of a sacrifice does not appeal to one person in fifteen.

Recompense.—There is no recompense on earth for the woman who chooses to be straight instead of happy, either from the esteem of those she repulses, the reward of those who pretend to esteem her, or the punishment of the woman who would if she would not.

Luxury.—Comes to men from Fortune, to women from men. All that a woman can ever make herself is only "earnings."

Possession.—Some people have everything on earth that heart does not wish.

Sickness.—The body out of tune.

Death.—The end of any happiness.

FANNIE EDGAR THOMAS.

COINCIDENCES IN MUSICAL WRITING.

M. Jean Hubert has at Fischbacher's an interesting

volume in which he traces resemblances more or less striking between passages of different composers. He frames the little bouquet of distant relatives in the following poetic reflection of Richard Wagner:

"One must see in the artist but the blossoming of collective force, a blossom capable, however, in its turn of producing new germs." And of Musset:

Rien n'appartient à rien, tout appartient à tous;
Il faut être ignorant comme un maître d'école
Pour se vanter de dire une seule parole
Que quelqu'un n'ait pas dite ou pensée avant nous.

He also deduces the statement that of all the masters of the most powerful genius or of the most incontestable talent, not one is exempt from what he styles "réminiscences."

These réminiscences he holds to be an inevitable consequence of circulating thought, of the influence of idea on idea, and of the state of art at the moment of production. He considers the wonder to be not that there are so many, but that there are not more, viewing the fecundity of musical production. He also makes a distinction between coincidences of manipulation and coincidences of ideas. It goes without saying that inferior writers and common plagiarists are exempt from consideration in the search.

That the greatest geniuses have been isolated in these procédés no just person can maintain, no more than he can deny that the marrow of style is divers styles. Mendelssohn and Schumann owe their robust foundations to Bach; further, they owed much, no doubt, to each other. The compositions of Brahms betray admiration of Schumann and Schubert. Rhenzi testifies that Meyerbeer and Auber have lived. Many triumphal scores of the French school owe their success to Gounod, and Wagner is now tracing the victory for others yet to come.

Not only has this secret influence been exercised in the lines of harmony and instrumentation, but even in phrase arrangement. Marschner and Reyer owe many a passionate outburst to Weber. In Lohengrin and in Tannhäuser, as in Rhenzi and The Flying Dutchman, may the author of Euryanthe be recognized.

There is a strong likeness between a passage in Bach's Passion and a symphonic passage which serves as the entr'acte of the second act of Midsummer Night's Dream.

In one of the most masterful pages of Don Juan Gluck may be heard, or at least remembered. The likeness of notation is striking between the Oracle's prediction of the death of the King and the words of the Commander, by which on a succession of B naturals he expresses his haste and the necessity of his running off.

Mozart in his turn was imitated (if it should be called imitation) by Devienne, a French writer, who in a rondo of the Visitandines has an arrangement of notation almost identical with Colomba o torto in the Enchanted Flute. In Joconde, by Nicolo, is also a Mozart souvenir (the initial theme in the G minor symphony).

In the Barber of Seville Rossini has complimented not only Spontini but Mozart. The Quando Corpus of his Stabat Mater is likewise reminiscent of Haydn's Quando Corpus. An ass's bray is photographed in harmony in the quarrel between Phœbus and Pan, and in the bottom phrase of the Mendelssohn overture. An allegretto of Mendelssohn, second symphony (B flat, 6-8 time), in the same key and time, and with slight modifications otherwise, appears in a rondeau by Dandrieu, 1684-1740.

The "lights out" phrase of the Huguenots brings to mind a motive in the eighth fugue of the Well Tempered Clavichord. The celebrated Lohengrin Wedding March moves exactly as does La belle nuit, la belle fête in Boieldieu's Deux Nuits. In the Crépuscule des dieux is a twin passage with one in Rhinegold, and for the eyes at least a third occurs in the overture of La belle Méliusine, by Mendelssohn. A chevauchée memory is found in Les Hébrides, and the introduction of the third symphony of the latter is made to pulsate in the phrase between Brünnhilde and Siegmund, second act, scene four, of Die Walküre. Thirty-seven times is repeated in the first act of Parsifal a phrase which is but vaguely traced in the Reformation Symphonie, by all of which it will be seen that

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there was a strong line of sympathy, occult or studied, between these two souls so distinctly different to all appearance.

"Adieu, gloire et patrie," in the third act of Auber's Haydée, is made to read as "à toi ma dernière pensée" from Guido de Geneva, by Halévy. Somebody had the temerity to point out this interesting fact to Auber, and received a full view of the latter's back for his pains.

It is remarked that while Halévy's influence was exerted upon composers of his day, very few of these coincidences may be found in their scores. The reason for this would be an interesting point to discuss.

Even the individual Reyer is not free from these reminiscent influences, active or passive. In the third act of Sigurd is a fleeting souvenir of l'Africaine. The delicate little prelude to Connais-tu le pays?, by Ambroise Thomas, is reflected in a ritournelle in Roi d'Ys, by Lalo, and again in the third act of Verdi's Ballo in Maschera, Seigneur, donnez par grâce. Lenepven and Massé have heard the same suggestions in Noces de Jeannette and Deuil d'Avril. Of course there is a suggestion in movement, rhythm, shape, as in melody. A melodic musician is a fountain for dramatic writers to draw from, and of these Mozart and Mendelssohn are oceans. With all of Brahms' originality he drew from Schubert, Beethoven and Mendelssohn. Gounod may be generously traced in the classics.

Harmonic reminiscences are charmingly traced by M. Hubert, and from the most interesting pages of his work. For instance, a duo in Romeo and Juliette and a passage in Haydn's twelfth symphony (B flat). Chords accompany the disappearance of the vision of Marguerite before Faust and certain chords in the Midsummer Night's Dream are similar. A tous mes maux fidèles in the Stances de Sapho is found in a Schumann Etude Symphonique (a passage in E marked "Marcato il canto").

To continue this delightful investigation would be but to fill more pages with surprises. To myself it has been a revelation in musical literature possessing a strong fascination. It is a very curious feature of composition, the marking of resemblance by rhythm without melody, sometimes with intervals quite different—key, phrasing and intention often different. When intentional it is clever, when unconscious absorption it is interesting, when occurring without possibility even of absorption it becomes weird and prophetic.

It is only regrettable that this rapid suggestion is not accompanied by the notations, as wonder is deepened by the sight, especially in harmonic correspondence.

MIETTES.

Marie Van Zandt was beautifully received. The papers are full of applause of themselves, showing how very nice they were to be so nice. Miss Minnie Tracey is here studying Italian and German rôles and learning interpretation from composers. M. Reyer is a strong admirer of her as a singer and actress. A beautiful girl, large, vigorous, with good sense and practical intelligence, Miss Tracey is one for the new school. Maurel undertook to coach Delna not to be so *gamine* as Zertina, and Delna would not have it. (That puts the case very mildly.)

Miss Suzanne Adams is having new costumes made. Her engagement with the Opera closes in a few months. This is the young woman of whom Mr. Grau spoke admiringly, saying she was the only singer who ever refused to go to the Metropolitan because she was not ready for America.

Miss Estelle Potts is at the boundary of the promised land. "I am just beginning to find out what it means to be a prima donna," she says.

Nevada is having success in Russia.

Marcelle Pégi sang *Marguerite* in the fiftieth presentation of the Damnation of Faust at last Sunday's Colonne concert. Fournets, the only Berlioz *Mephisto*, is playing the *Devil* at the Opéra, so horns and hoofs were lacking. How can it be that two first-class singers can represent so differently the same character? As well ask why does not the pink have the odor of the rose.

Mme. Guy d'Hardelot regrets that her health does not permit of her being in America again this season. She hopes to go next year. A new song has been added to her repertory, *Avec toi*, companion to *Sans toi*. She speaks with warm admiration of the poems of Ella Wheeler Wilcox and their dramatic possibilities, making background music more suitable to them than conven-

in Philadelphia society, hearing that a certain singing teacher excused her financial severity to her pupils on the ground of the ingratitude she so often received, replied: "Good heavens! On that score I should not suppose the Lord would ever give us anything!"

Two lovely American girls at the Marchesi school this year are Miss Brimmon of Boston, and Miss Weaver, of Pennsylvania. Miss Weaver has finished French work for concert, and is now taking up German songs—Schubert, Schumann, Brahms, &c., after which will follow a thorough review of all, and then she will return home to ornament, it is to be hoped, your concert stage. Miss Brimmon has all the usual operas in French, and is now studying German rôles of *Elsa*, *Elizabeth*, *Brunnhilde* and

Sieglinde in French. She means later to take them up in German. The directors have their eyes on this young woman, and all hope for happy recompense for the pains she has taken.

Saint-Saëns says that Don Juan should be sung in Italian. The Hymne à Sara Bernhardt, to be given by the Colonne orchestra and chorus on the occasion of her fête, is by Gabriel Pierné. The Opera house direction permits a repetition by its dancers of the classic dances given at Versailles before the Czar. The representation will be for the benefit of the Dramatic Artists' Society. A Mr. Lohengrin, by Audran, is being played here. A portrait of Rossini was sold this week for 6,000 frs., and a manuscript score of William Tell for 4,700 frs. The Chanteurs de St. Gervais have recommenced their excellent work in the domain of sacred and classic music.

Mme. Ambre Bouichère gave the first of her pupils' auditions this week. It was given in one of the city theatres, with costumes, décors, mise en scène, &c. This is splendid drill for operatic students, nothing better, and Mme. Bouichère in indefatigable in her efforts to make them of the greatest value.

FANNIE EDGAR THOMAS.



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New York Ladies' Trio.—

The New York Ladies' Trio played on December 8 with the Paterson, N. J., Orpheus Club, and on November 28 with the Palma Club, Jersey City, to which concerts the following notices refer. The trio will play on December 28 in a chamber concert at the Brooklyn Art Institute:

The New York Ladies' Trio, a portion of the assisting talent, followed with Godard's Adagio and Scherzo. The trio consisted of Dora Valesca Becker, violinist; Flavie Van den Hende, violoncellist, and Mabel Phipps, pianist. They rendered very attractive music and proved one of the special features of the evening. Their other selections were equally well given. Mr. Wiske's Twilight Song, one of the latest compositions of the talented conductor of the Orpheus Club, was the third number of the program and was rendered for the first time in public last evening. It at once aroused the enthusiasm of the audience, for, besides possessing true merit, it was capitally given. Mme. Ruth Yebba, the soprano of the evening, is a singer of marked quality. Her voice is delightfully fresh and pure.—*The Morning Call, Paterson, N. J., December 9, 1900.*

The Palma Club was filled last night at what was esteemed the finest concert ever given by the club. The instrumental artists, under the title of the New York Ladies' Trio, were Miss Dora Valesca Becker, violinist; Miss Flavie Van Den Hende, violoncellist, Miss Mabel Phipps, pianist, and a more charming and thoroughly artistic rendering of their two numbers on the program has not been heard in this city. Miss Becker's violin playing was remarkably fine; her bowing and technique and the broad, full tone she produces, together with the expression she gives to all her work, shows her mastery of the instrument. Miss Van Den Hende, the violoncellist, produces a rapturously rich, pure, even quality of tone. Miss Mabel Phipps, the pianist of the trio, is very artistic. Her touch is firm, her technique and accompanying are good.—*The Journal, Jersey City, N. J., November 28, 1900.*

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tional accompaniment. For example, she wrote scenic music for The Birth of the Opal, The Blue Danube and Tired, all of which are very successful as effective recitations.

The Misses Flavel leave Paris this week for America, after seasons of careful musical study, vocal and instrumental. From New York they go to Washington, where they remain some time and where their accomplishments will be appreciated, and thence to their home in Astoria, Ore.

Miss Mandelick has been heard by Ricordi. "The king of Italy," as he is styled by the artists, was most enthusiastic in praise of her voice and talents. Miss Stelle, of New York, is passing all the operatic rôles in French with Juliani, and is almost ready for a debut. Miss Adelaide Kalkmann, of St. Louis, returns home soon. She has been studying with Sbriglia. Mlle. Jane Vieu is a young French composer just coming to view. She is tall, dark, brilliant, and sings her own songs.

Dr. Riera, the handsome young Spaniard, well known

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STUDENTS EN AMATEUR.

THE Misses Nellie and Katie Flavel, of Astoria, Ore., are specially interesting as students from the fact that they are in no way compelled to prepare themselves as professionals and have no intention of following a public career. Wealthy and well cared for, they study music because they love it, desire to attain in it, have talent for it and because, like all sensible girls, they realize that life is full of vicissitudes.

Miss Nellie studied in New York with Mr. Sonnekalb, in San Francisco with Zoberbier and others. Her intention was to go to Berlin to continue her studies, but meeting in Paris M. Santiago Riera, the eminent professor of piano, she was so impressed by his style, conscience, breadth of feeling and idea, and the disinterested manner in which he gave his attention to her progress, that she remained in Paris. She is more than satisfied with her progress. Schumann, Chopin, Grieg, Rubinstein, Liszt, with Saint-Saëns, Chaminade, Godard, Pfeiffer, of the French school, have been the burden of her work the past months. M. Riera evidently appreciates his pupil, as he has dedicated to her Valse Élégante, his last composition. In Paris she has been in requisition in many circles where singers are many and pianists few among society girls. She played regularly at the meetings and afternoon services of the Union American Church, and frequently at the receptions held at the home of Dr. Thurber, the pastor of the church. At twelve she was organist of her home church.

Miss Katie, a vocalist, is also a good musician. Pupil of Mrs. Marriner Campbell, of San Francisco, she appreciated that woman's teaching since being in Europe and finding that she was not obliged to undo or waste time in beginning at the beginning, as so many are obliged to do. Her voice is a pure high dramatic soprano, capable of agility and clean execution. Her execution, indeed, has been highly complimented. She has gained much in dash and style. Pleurezmes Yeux, Cavatina from Pêcheurs des Perles and Hérodiade are types of the style she enjoys. She has acquired all the standard arias, which the flexibility of her voice and a born sense of absolute pitch make easy work. In London she means to add to her styles with Mr. Randegger. She touches E flat and lower A.

The sisters have done more social work in Paris than falls to the lot of many foreign pupils. Although loving music and being earnest students, they were comparatively care free, and their social natures, accomplishments and a talent for rich and varied dressing made them much sought after by many sets, who see them depart with regret. They have traveled much, having visited nine countries in Europe. The girls inherit their musical talents from their mother, who was a good musician, and who made them good sight readers even as children. Their return home will be made by London. Bon voyage et à bientôt!

Augustus Hyllested and Royalty

Of course royalty cannot make or destroy genius, but it is certainly an evidence of some superior qualities in a musician when people who hear everything of the best show him marks of special favor.

Mr. Hyllested as a pianist has been specially favored by courts and royal personages who are genuine music lovers. It is a well-known fact that the Princess of Wales attends his concerts in London. In this gracious act there is quite as much real love of his playing as there is courtesy to a gifted countryman. He has also been invited to Marlborough House, and has received charming souvenirs from host and hostess. He has visited for weeks at Itzehoe, the home of the Princess Louise, who is a sister of the King of Denmark, and played several times at Holyrood House, the home of Lord Aberdeen when Lord High Commissioner.

Last year in the course of a concert tour King Christian of Denmark called him to the castle of Amalienbourg and talked long and freely with the pianist. Prince Hans is one of his most ardent admirers, testifying sincere admiration when the pianist played at the Prime Minister's.

Last year Hyllested was invited by the dowager Empress Frederick, who is a daughter of Queen Victoria and mother of Emperor William, to play his compositions at her palace in Berlin, and she graciously gave him presentation to various personages in England. He has also visited the dowager Empress Dagmar of Russia, who is the mother of the Czar, at the Castle Bernstorff. He was known by King Oscar of Sweden as a child prodigy. He has been decorated by the Italian Government, receiving the gold medal of the order of Per Merito Artistico Musicale, also diploma of the order of Cavaliers of Honor, for his compositions. He is royal court pianist to the Princess Louise.

Bulow's Letters.—The *Neue Deutsche Rundschau* publishes a correspondence between H. v. Bülow and Emil Heckel about a plan for establishing a national theatre in Mannheim.

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Mrs. Richard Blackmore, Jr.

LOUISE LAINE.

MRS. RICHARD BLACKMORE, JR. (Miss Louise Laine), was born in Waverly, N. Y. She appeared in public first at the age of six years and was always thereafter in demand. At the age of twelve she began her solo work in church. She studied voice, piano, pipe organ and harmony in private lessons at Elmira College.

Her first church position of importance was in the famous choir of T. K. Beecher's church in Elmira, her engagement being the direct result of her singing of With Verdure Clad at the closing concert of a music festival then in progress. During the year previous she had been studying with Mrs. P. S. Hulbert, a woman in private life who, having had all the advantage of European training, took an affectionate interest in the young singer. Up to this time the young girl's studies had been for pure love of music; her ideals were so high and her self-confidence so small that it was only with the greatest diffidence she undertook the performance of important works, and it was only the strong encouragement of Mrs. Hulbert, herself a fine vocalist, that decided the girl to definitely devote herself to her life work. From that time she has been an enthusiastic, earnest student, never content with the present, ever working for higher points.

After fifteen months in the Elmira church she resigned her position to continue her studies in Boston, where she pursued the study of piano under Mr. B. J. Lang, but after a year decided to devote herself entirely to her voice, although she still plays well.

Her vocal studies were continued under Mme. Rametti (who retired from teaching that year), Messrs. Charles R. Adams, John L. Hodsdon and Arthur J. Hubbard. She sang with success with Mr. Bernhard Listemann's Philharmonic Orchestra and his String Quartet.

Being offered a position in Halifax, Nova Scotia, she accepted for one year, but was persuaded to remain three years, during which time she was soloist of the Orpheus Club—the chief choral society in Nova Scotia—the soprano of St. Matthew's Church, the head of the department of voice culture in the Halifax Conservatory, and the soloist for the Beethoven (string) Trio.

Besides these duties she took the chief rôles in the light operas given by the Orpheus Club every year in addition to their regular concerts, and she also gave a series of vocal recitals under the patronage of His Excellency Lieut. Gen. Sir John Ross and his honor Lieut. Gov. M. B. Daly and the American Consul General, Mr. W. C. Foye. Her singing had such an effect as to make her widely known all over Canada, notices of her work being to this day eagerly and affectionately read by friends and strangers alike, and it is said that no singer in that city ever achieved the position there accorded to her.

Since returning to Boston she had filled many New England festival engagements and always with success. Her repertory includes all the standard works, while new works always claim attention. During the past two seasons she has, with her friend Miss Rogers, given a series of historic recitals in various private houses in Cambridge, which have attracted wide attention and great interest, nothing of the kind having ever been heard there. Her recital of a year ago was regarded as one of the events of the season. Of Mrs. Blackmore it has been said by one of Boston's best critics: "She is one of the few that have obtained an enviable position on merit and not on influence," and her name was included in a short list of widely known musicians who "present diversified and entertaining programs."—*Philip Hale in THE MUSICAL COURIER, July 29, 1896.*

Of her teaching it may be of interest to know that one of her Canadian pupils while visiting in London and desiring to continue her studies went to Sir Joseph Barnby for criticism and advice. Sir Joseph, upon hearing her

sing, said: "You have evidently had the best of training, and have nothing to unlearn, and with such a foundation you will progress rapidly."

Mrs. Blackmore spent the spring and summer of this year abroad. Upon arriving in London, the change in climate, after the season's severe strain, produced a reaction, and all engagements had to be given up, her physicians not permitting her to sing until late in June. Her appearance before the Green Park Club—a most exclusive women's club, of which the Princess Christian is president—elicited generous admiration, and her voice was spoken of by the most prominent members as being one of the most beautiful of the season. She was especially and personally commended by critics and artists alike, who not only regretted the ill health that had prevented her earlier appearance, but assured her that another visit would surely result in a notable success. Indeed, arrangements are pending with one of London's leading managers for another season.

Mrs. Blackmore was especially pleased to be under the instruction of Signor Randegger, who pronounced her



MRS. RICHARD BLACKMORE, JR.—LOUISE LAINE.

voice one of unusual beauty and urged her to return to an undoubted success. Mrs. Blackmore was entertained on several occasions at the house of the former Boston soprano Miss Alice Esty, and also among other professional people widely known in London, meeting always cordial welcome and earnest invitations to return. She is now in Boston for the winter, in splendid health and voice, devoting herself as usual to her work. She is an enthusiastic teacher, having the power of imparting knowledge and inspiring confidence to a very high degree.

Mrs. Blackmore is proud of the fact that she is an American trained singer. In London she was often asked with whom she studied in Europe, and great surprise was shown when she said always, "I was educated entirely in the United States." In an interview Mrs. Blackmore said: "Please do not misunderstand me. I am bigoted in favor of no county; art should be universal, but I do believe in individuality. We may be taught one truth by one teacher, and another by some one else. It remains for our individuality to seize upon and assimilate that which we hear. I believe in the widest education for singers. I have received vocal 'points' from a symphony concert. I have

been instructed while listening to some execrable singing two of my watchwords to my pupils are 'listen' and 'think.' Appended are a few press notices:

The solos of Mrs. Blackmore, of Boston, were most pleasing, and particularly in the last number did the clear voice of the singer leave a strong impression.—*Tribune, Manchester, N. H.*

(Assisting the Boston School of Expression.)

Händel's Rejoice Greatly was beautifully sung by Mrs. Blackmore.

Mrs. Blackmore in her singing fascinates by her wonderfully rich and absolutely pure tones, while in her phrasing she shows great dramatic intensity of the utmost delicacy with equal facility.—*Boston Times.*

Mrs. Blackmore is pleasing to look upon and has a fine soprano voice of brilliant quality.—*Boston Herald.*

Mrs. Blackmore, of Boston, was a great favorite at the grand concert (of the Festival season).—*Express and Standard, Newport, Vt.*

The singing of Mrs. Blackmore was much admired, and the society was very fortunate in securing her services.—*Gazette, St. John, N. B.*

The work of the soloists was excellent. Mrs. Blackmore was before the audience for the first time, and was well received, especial notice being deserved in the second part.—*Monitor, Concord, N. H.*

Mrs. Blackmore's charming voice has seldom been heard to better advantage than in the Lorelei (Liszt).—*Tribune, Cambridge, Mass.*

Mrs. Blackmore has an exceedingly beautiful voice, rich, brilliant (especially in its upper part) and distinguished in quality. In a word, she possesses what may fairly be called a voice hors ligne. She is a singer to enjoy.—*Transcript, Boston.*

Mrs. Blackmore deserves particular mention, because of her fine voice—a dramatic soprano—and pleasing personality. She sang the aria from Le Cid especially well.—*Transcript, Boston.*

The society was very fortunate in securing Mrs. Blackmore. She has a rich, mellow voice, and is an oratorio singer in every sense of the word.—*Sun, St. John, N. B.*

Miss Laine (Mrs. Blackmore) is a singer of much ability, possessing a voice of remarkable range and purity.—*Journal, Corning, N. Y.*

Beethoven Readings.—Dr. Henry G. Hanchett's courses given under the above title have now been definitely arranged for New York and Brooklyn. The Brooklyn course will be given in the Art Building on Montague street, and the New York public course in Chickering Hall. Both courses will consist of ten readings on consecutive Tuesdays, beginning January 19. The hour at Chickering Hall will be 11 o'clock in the morning, and at the Art Building 2 o'clock in the afternoon.

These readings are not announced specifically as piano recitals, although each includes the recital of one of the Beethoven sonatas. They are not specially studies in Beethoven in the sense of endeavoring to bring out the points in which Beethoven differs from other great composers. They are studies in the scope of musicianship, so to speak. They attempt to give music students a definite ground for deciding whether a composition is to be considered really good music or not. The methods adopted by a great composer in handling musical material of all sorts are pointed out, in order that the difference between the simple elements, with which often very inferior writers are "inspired," and the artistic use of those elements may be recognized. The sonata form, being the most comprehensive and valuable musical form, affords the best opportunity for this sort of study. Everything that is worth doing in the production of piano music can be and has been displayed in the construction of sonatas, and therefore sonatas are available as illustrations of musical workmanship of all sorts. Beethoven has been chosen, not alone on account of his commanding position as a composer, but also because of the wide dissemination of his works; for it is Dr. Hanchett's desire that every person attending his readings shall bring with him a copy of the work to be utilized. A request of this sort is easily gratified if the work is a Beethoven sonata, but many would ignore it if unfamiliar works were selected. The very familiarity of the works is a further reason for using them, none of the extremely difficult works being given a place in the scheme, since they are also the less familiar and therefore less well adapted to the purpose in view.



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Oberlin Conservatory of Music.

AMONG the high grade schools of music which are doing such service in diffusing a correct taste in this country and laying a basis for future art production the Oberlin Conservatory of Music holds a conspicuous place. Growing out of a foundation for the study of sacred music in the early years of Oberlin College, it has attained its present dimensions by means of steady and healthful development. Under favorable conditions and skillful management it has become one of the largest institutions of its kind in America.

The Oberlin Conservatory last year gave instruction to 720 students. The faculty numbers twenty-five besides the director. The needs of this large community are fully met by the appliances with which the school is equipped. The conservatory building is one of the finest, perhaps the finest, structures of its class in the country. It was the gift of Dr. and Mrs. L. C. Warner, of New York, who expended over \$100,000 on it, not counting the cost of its furnishings and instruments. Nothing is lacking that could facilitate the work of the teachers and students. The eighty-five practice rooms are provided with the best instruments; and lesson rooms, lecture rooms and concert hall are supplied with every modern convenience.

Besides individual instruction, upon which chief reliance is placed, the principle of co-operation has been developed and systematized in the most complete manner. Chief among the general advantages are the opportunities for hearing music. Every Wednesday evening throughout the year vocal and instrumental rehearsals are given by teachers and students, which all are required to attend, so that those who take part have the experience of public performance, and those who listen may hear music of the highest merit given by the more proficient of their fellows. A course of concerts, twenty or so in number, is given during the year by orchestras, string quartets and individual artists of eminence. The Musical Union, a choral society composed mainly of students of the conservatory and college, which has won a high reputation among musicians, gives two concerts each year, the first being the annual performance of The Messiah just before Christmas, the second, in the spring term, presenting some other work of high class. Celebrated singers are always engaged for the solo parts on these occasions. Not less valuable is the Sunday singing of the choirs in the churches of the town, which is hardly excelled by the work of the best choirs of the large cities.

Technical instruction is based on the most approved methods. The reputation of the conservatory is such that its graduates are sought by heads of institutions, and may be found in all sections of the country successfully administering positions of influence.

The Oberlin Conservatory requires of its candidates for graduation a broad scientific musical culture; proficiency in a single direction, however brilliant, is not sufficient. For graduation three studies are required, two of which must be piano and theory (including harmony, counterpoint, analysis and history of music), the third may be singing, organ, or an orchestral instrument. Candidates must also give evidence that they have successfully pursued a course of literary study equivalent to that provided by the best high schools. The theory course is especially

thorough; the whole number of terms required is eighteen, of which six are devoted to counterpoint, canon and fugue. In the course in history of music 140 lectures are given each year, covering every department of the subject. The value of this course is enhanced by a very large collection of works on music in English, German and French, contained in the college library. The course in musical analysis, which occupies three terms, is designed to train students to think musically, and to follow more intelligently the masterpieces while listening to their performance.

A valuable feature of the equipment of the school is the circulating library of sheet music, comprising over 14,000 numbers, which is open to students for use in practice without extra charge.

The Oberlin Conservatory is not content with affording its students every variety of musical privilege, it recognizes that the man or woman is more than the mere musician. The present marked drift toward the association of musical instruction with university work was anticipated in Oberlin at the outset. The question whether the peculiarly talented aspirant for professional honors is advantaged by the combination is of much less moment than that of the immense benefit that comes to students at large from the stimulating and humanizing life of a collegiate institution.

The Oberlin Conservatory is a constituent part of Oberlin College. The library, lecture courses, hygienic oversight and physical training—all the agencies which act for the collective and public benefit in a modern college—are open to the conservatory students. And more definitely, any member of the conservatory may take a single study in the college for one-half the regular fee, and teachers both in the conservatory and the college are ready at any time to assist students in planning a systematic course of literary study, in the belief that such study promotes symmetry and breadth of culture and also makes musical study more intelligent and leavening to the character. The college authorities take a similar view of musical work, and students of the college are allowed college credit for certain lines of conservatory study.

The town of Oberlin is distinctively a college town; its social usages and municipal administration are controlled by the purpose to make it in every way convenient and attractive for educational work. It is no cloistered or hampered life that Oberlin students lead, but one in which the most ample provision for intellectual and moral growth is encompassed with flexible safeguards against evil. Oberlin has always been distinguished for the singular vigor of its intellectual and spiritual life. The value of this to the student of music cannot be overrated; the tendency of musical study to excite the imagination and the emotion at the expense of the judgment finds in the Oberlin atmosphere a corrective and compensation.

The Claque at Vienna.—Schoentag, the head of the claque at the Vienna Opera House, where Hans Richter, is conductor, recently profited by a benefit performance on the occasion of his completing twenty-five years of service. He is the inventor of the *bravo a catena*, a chain of bravos starting in one corner and taken up in different parts of the house.

Sang Without Light.

THE following, signed "Carl Keepsie," appeared in the Poughkeepsie News-Press of December 10:

Something occurred at Vassar Brothers' Institute last evening which was not foretold in the program of the Rubinstein Club. The concert began under the brightest conditions. The members of the club had taken their places on the stage, and more than 100 lights contributed their brilliancy to the scene. The first number on the program was sung. Ebb and Flow was its title, by Charles King. The audience greeted the number with enthusiasm. The number deserved it, for it showed the club in admirable training. The melody was sustained, the contralto was so satisfactory, and the strength and fullness of volume was so marked that even the critics of concerts looked disappointed, as if fearing they would have nothing with which to find fault, and quite satisfied with the way in which the concert began.

Then came the second number. Hans Kronold, the well-known cellist, played Souvenir de Spa, Servais. Mr. Kronold is an artist whose work is pleasant to remember. He is slightly dramatic, but mannerisms are soon accepted as the full, round tones, the intense feeling, the true sympathy of his work betray the faithful artist. Mr. Kronold was encored, and played Gounod's Ave Maria. This was most acceptably played, and just as the last strains were lifting the souls of the hearers, the devotional having been fully awakened, the most unexpected incident occurred. The lights went out. Every incandescent light in the whole building went out at once, and the Ave Maria, sweet vesper hymn, was finished with only a few lingering gaslights, like tapers in a chapel, flickering in the room. The dramatic artist could not have planned a more impressive incident. But the incident was not planned, neither was it considered at all dramatic. Something had happened to the electric wire, and the electrician was sent for. In the meantime the audience sat in semi-darkness, while young men in evening dress rushed hither and thither about the neighborhood borrowing small lamps, parlor lamps, piano lamps, all kinds of lamps, for light must be had.

It was in this emergency that the Rubinstein Club did what, in all probability, no other singing club in Poughkeepsie could do, and that was to proceed with the next number on the program. The full harmony of the well drilled chorus was heard by the audience, while the singers, in their radiant costumes, seemed only indistinct figures among the shadows. A jewel gleamed here and there and added an interest to the scene. Mr. Chapman occupied his place as director, and whatever he seemed like to the singers whom he faced, he seemed like a success in pantomime to the people in the audience. If I did not happen to know that the lights went out by accident I should be inclined to share the belief of many who were there—that it was all arranged for effect. The number which was sung in the artificial twilight was Mother's Song, and here are some of the words:

Sleep, baby, sleep!
The stars begin to peep;
Safe in its nest
The bird has gone to rest;
Mother will sing,
And sweetest slumber bring,
Sleep, baby, sleep!

Could anything be more fascinating? Did ever a touch of genuine human interest more unexpectedly break its way into a concert program? This song, very pretty, truly artistic in its simplicity, was well sung, and the words were heard distinctly. This showed how intelligently, how splendidly, how faithfully the club had rehearsed and studied. With such a club how could a concert fail?

After about fifteen minutes the lights shone out again, and the incident was soon forgotten in the succeeding numbers.



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MR. ADOLPHE BEER.

MR. ADOLPHE BEER is a teacher who should be better known in the States than his rare modesty and retiring disposition permit him to be.

Savant, conscientious, a passionate lover of teaching, with large ideas of philosophy, philanthropy and humanity, and of art entire, as well as music, he has filled an honored place in Paris art circles for the past thirty years. Besides this he has traveled all over Europe and heard the best artists of his own and other large cities.

The art of music rather than the occupations of the theatre has been his life work. His high ideals and immense modesty have given him a place of grand value among his pupils, friends and real artists.

As cantor of the leading synagogue in Paris, an immense gamut of musical expression has been touched. Recitation, diction, phrasing, the power of expressing through vocal lines alone without the aid of outside means, and the constant expression of dramatic noble lines have given him a power of musical resource which few singers possess, and which is invaluable to his pupils. This is especially so in a day when so much meretricious effort is expended.

As professor Mr. Beer fairly gives himself for his pupils, time, effort and means. He knows nothing but their good once they fall into his hands. Without worldly wisdom or desire for gain, what he gets from one goes to another, and ingratitude leaves no ill will in his heart. He is fair and just to all sorts and conditions of men, and seems wholly free from envy or jealousy.

His teaching is done in his artistic home in the Salle Pleyel quarter. His wife, daughter of the house of Alexandre, known among us for its superb organs, is artistic and musical, and wholly in sympathy with her husband's work. A lovely, interesting woman, she is invaluable as friend and counsellor of the young people, many of whom can testify to her sympathy and affection.

Mr. Beer has many trophies of his professor's skill filling ambitious engagements as artists or teachers. The present director of the theatre at Vichy is his pupil, and three of his pupils have been engaged at the Opéra Comique. Of present promising students, a M. Aubert, a real tenor, who has had all his instruction from this one teacher; Mlle. Wanda, who is to enter the Opéra Comique soon, and Miss Clara Hunt, who made her appearance in the Abbey & Grau Company last year in America.

THE CASE OF MISS CLARA HUNT.

"Are you glad that your pupil made the step that she did in going to America?"

"Yes and no. Pupils as well as teachers must learn by experience. I would not know what I do now of American needs, audiences and management had the step not been taken."

"Do you consider that she made a success?"

"Well, she was at least chosen from this studio by the first manager in the world for qualities which he saw and approved. There were hundreds in Paris at the same time who were seen and heard but were not chosen. She is at least before the public to be criticised and talked over, while hundreds have sunk into oblivion. She exists as a musical factor while many have sunk out of sight. In so much she has success."

"Why did she not make more of an appearance?"

"She was chosen with the understanding that she was to sing Aida, she was coached and trained especially for that opera, with of course other valuable work. Instead of that she made her debut in a man's part, something no débutante should ever have to do. Besides she had to establish a débutante's reputation by one hurried line."

"You know how it is if you go into the presence of some one who, while standing, demands brusquely what you would say and what you wish; you cannot plead your cause as if invited tranquilly to be seated, and are given your time courteously to represent yourself. I am convinced that had Miss Hunt gone through Aida as an opera she

would have not only shown of what she was capable of doing but she would have won merited applause, if not distinguished herself, among the very élite of the world's artists, because those were the people with whom she was placed."

"Should not all pupils be prepared for all rôles on leaving the Paris studios?"

"I sincerely wish that all Americans who so lightly speak those words could accompany some of those pupils over here into the Paris studios, and, seeing them placed face to face with European ideals, realize what a task is put before us."

"While it goes without saying that American pupils are finely, often richly, endowed with voice, intelligence, personality, it must be remembered that the New World is not art ripe, as is the Old; that its processes of musical education are not the same, and that young people are not unconsciously initiated into art study, as are ours. This makes the route much longer and oftentimes much more difficult for the foreigner in Paris, and diminishes the possibility of leaping over the ground as you imagine. The study of singing proper is a much slower process by the lack of acquisitions that should have preceded it. Besides a débutante cannot be expected to have stage experience."

"No, but when a person in New York pays his \$15 or \$20 for a seat in the Opera House he does not go into it for the sake of making excuses for incapability, he goes there to hear a superior production."

"I know; but he must remember in the first place that he gets much besides for his \$15 or \$20; he has there five or six of the most brilliant stars in the world who have been imported for him."

"He should also bear in mind that so long as he does not do one earthly thing to encourage national art he must expect to import it. He should treasure every sign of talent that he sees in a compatriot, protect and encourage it as a result of the painful ordeal of getting it, and likewise in the hope of raising up a national opera with home talent one of these days. So long as débutantes are repulsed and discouraged there is no hope that way, you see. Miss Hunt is a capable, clever girl, with superb voice, careful training, detailed instruction, with dramatic temperament. I have heard no fault found with her voice or her method; it was only her lack of stage experience, and even so, I am sure had she played a rôle she would have avoided even that reproach."

"But an impresario cannot give out rôles just to encourage beginners. He must change, arrange and rearrange before a capricious and exigent public."

"I do not at all blame an impresario in the circumstance, least of all, as in this circumstance, an excellent man, a perfect gentleman, a clever man of business and an unusually successful operatic manager, as is Mr. Grau."

"But I repeat that at this stage of art matters in America the Americans should be patient and indulgent with their young compatriots, especially when the voice or other qualities are there, as in this case. Why, people are more indulgent in France and Germany than in America. Miracles cannot be performed in Paris studios no more than anywhere else over the earth. We are singing teachers, we cannot do all. No one else does anything for those young women."

"What do you suggest?"

"First of all, an operatic club here in Paris, where pupils of all the teachers should constantly assemble to play their rôles. They could be aided by retired actors, or by a chef who was not a singing teacher. It is essential for obvious reason that he be not a singing professor."

"After that, supplemental theatres supported by your towns for musical propagation and the propagation of artists. This is feasible, practicable, and America should have them. Until these are established there is nothing to do but watch jealously all traces of budding talent, cherish, nourish and encourage it. Reward the girls for the patient hours of toil and sacrifice that they pass in acquiring what

they have, and think of the difficulties and obstacles that enter into that education, and let them improve little by little."

"If Miss Hunt had a good opportunity to sing in a good opera company, and learn what cannot be taught her elsewhere, she would become a valuable prima donna. It would not take her long till she would prove a credit to herself and her country, on condition always that the audiences reflect on the conditions and not insist that a débutante rank parallel with the most brilliant stars in the world of many years' experience."

"Proof that my convictions in regard to Miss Hunt are well founded—since her return from America she has been engaged by M. Lamoureux, of Paris, one of the most difficult musicians in Europe, to sing in his concerts in Paris this coming season."

Mexico.—The Saloma Quartet gave its third concert of chamber music at the rooms of A. Wagner y Levien, city of Mexico, on December 9. The members of the organization are Messrs. L. G. and A. Saloma, R. Sanchez and F. Velasquez, and Meses. C. Munquin, I. Peralta, E. Rosales and A. Pardo.

Miss Clementine Sheldon.—When Miss Sheldon was in Paris studying a brilliant future was predicted for her by many important musicians, amongst them Delle Sedie and De la Grange. Delle Sedie, her teacher, himself offered to stand sponsor for her with any impresarios or agents who might wish to engage her. In London she read oratorio with Mr. Randegger and was delighted with his masterly treatment of the work. He advised her to keep to concert and oratorio work. While in London she met and heard many musicians, among them Albani, Mr. Lloyd, Watkin Mills, Ben Davies, Ella Russell, Regina de Sales, Mrs. Fisk, &c. She is at present at Binghamton, N. Y., and is prepared in addition to her church engagement to sing in concert elsewhere. Miss Sheldon has a light soprano voice of great charm and flexibility.

Mary Wurm.—The well-known pianist Mary Wurm, whose performances at the Berlin Exposition were so attractive, is at present seriously ill and threatened with consumption. According to the opinion of her physician, the only chance of her recovery and restoration to health lies in a sojourn for three years at Cairo. During her career she has made many sacrifices for the benefit of her relatives, who now, when she is in need of pecuniary assistance, prove hard-hearted to her appeals. Baron von der Horst, of Magdeburg, has issued an appeal to all the unknown admirers and friends of the young artist, begging them to unite in raising a sum sufficient to enable her to go to a southern climate till her health is restored. The sum required is only 15,000 marks. Contributions will be received by Baron v. d. Horst, 56 Kaiserstrasse, Magdeburg.

Maud Davies.—Miss Maud Davies, whose successful soirée musicale in Paris attracted so much attention recently, is a diplomaed pupil of the New England Conservatory of Music, in Boston. This makes of her a much sounder musician than are many people who become vocalists. There she studied solfège, harmony, theory of music, history of music, &c., subjects which are not generally taught in private studios. The benefit of this is shown in her rapid progress since going to Paris. She was not obliged to return to beginnings or to undo. She could go forward. At a concert given in the Salle Erard last year she made a distinct success. She has sung before Miss Sibyl Sanderson, who was delighted with her voice; for Mme. Eames, who was equally encouraging; in the salons of Miss Fanny Reed, Mrs. Harris Phelps, and always with applause and demands to sing elsewhere. An excellent début in Europe is certainly in store for her. Managers are already talking to her; but she is a wise student, who believes in perfecting herself as much as possible before commencing. While traveling with her parents she sang also in Berlin and at The Hague—always with the same result. Her repertoire is Sonnambula, Dinorah, Lakmé, Romeo and Juliet, Traviata, Faust and Lucia, to which she is constantly adding.

SEASON 1896-97.

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"SIEVEKING has a beautiful legato and his touch is extremely good."—*New York Times*, November 16, 1896.

"He is a great, a wonderful pianist. He has a sufficient tinge of melancholy to imbue all his work with that touching note of sympathy which is the world-wide concordant tone that alone rings out the truth."—*New York Sun*, November 16, 1896.

"His reading of the concerto exhibited a satisfactory if not brilliant technique and a decided poetic feeling."—*New York Herald*, November 16, 1896.

"SIEVEKING has a singing touch, a abundant technique, tremendous wrists, supple and sonorous and a most brilliant style. His success last night was marked."—*New York Morning Advertiser*, November 16, 1896.

"He played it splendidly, betraying in his performance a good share of all the qualities that go to the making of a great pianist—sensuous, emotional, intellectual. What strikes one first is the sensuous beauty of tone, so essential for real charm."—*New York Evening Post*, November 16, 1896.

"His recitals in December promise to be well attended, judging from the flattering comments of last night."—*New York Press*, November 16, 1896.

"When the occasion required it, he could accomplish wonders but he did them more as a matter of course and less for making a display than is the way of most artists. The audience felt at once that the man placed the forcible expression of thoughts or moods above mere musical fireworks."—*The Mail and Express*, New York, November 16, 1896.

Bayreuth Festival of 1897.

MESSRS. NOVELLO, EWER & CO. beg to inform their patrons that it has been decided to hold a festival at Bayreuth again in 1897. The season will consist of three complete cycles of *Der Ring des Nibelungen*, and eight performances of *Parsifal*, in the order specified. Tickets for the *Nibelung's Ring* will be issued for the complete cycles only, price \$20 each, for the four days together, and an additional booking fee of one dollar for each complete ticket.

Subscribers to these cycles will have the first right to purchase tickets for the *Parsifal* performances, immediately preceding or following each cycle, at the rate of not more than one ticket for each of the two *Parsifal* performances, against every ticket taken for the cycle. The price of tickets for *Parsifal* is \$5 for each performance, and an additional booking fee of 25 cents for each ticket. Applications for *Parsifal* alone can at present only be entertained for the separate performances on July 28 and August 9. The allotment of seats will take place in March next, according to priority of application, and payment need not be made until then.

Applications to be addressed to Novello, Ewer & Co., American agents for the Bayreuth Festivals, 21 East Seventeenth street, New York, N. Y.

LIST OF DATES.

Monday, July 19.....*Parsifal*

Cycle 1:

Wednesday, July 21.....*Rheingold*.
Thursday, July 22.....*Walküre*.
Friday, July 23.....*Siegfried*.
Saturday, July 24.....*Götterdämmerung*.
Tuesday, July 27.....*Parsifal*.
Wednesday, July 28.....*Parsifal*.
Friday, July 30.....*Parsifal*.

Cycle 2:

Monday, August 2.....*Rheingold*.
Tuesday, August 3.....*Walküre*.
Wednesday, August 4.....*Siegfried*.
Thursday, August 5.....*Götterdämmerung*.
Sunday, August 8.....*Parsifal*.
Monday, August 9.....*Parsifal*.
Wednesday, August 11.....*Parsifal*.

Cycle 3:

Saturday, August 14.....*Rheingold*.
Sunday, August 15.....*Walküre*.
Monday, August 16.....*Siegfried*.
Tuesday, August 17.....*Götterdämmerung*.
Thursday, August 19.....*Parsifal*.

The performances commence at 4 P. M., and terminate about 10 P. M., there being intervals of about an hour between each act. The theatre is situated within fifteen minutes' easy walk from the railway station, and there are two restaurants in its immediate neighborhood where dinners, suppers and light refreshments can be had at fixed prices. After the performances, at 11 P. M., trains will run in every direction.

A special committee will assist visitors in finding suitable lodgings at moderate charges. There being no lack of good accommodation in Bayreuth, applications for rooms need not be made until May or June, and a proper form of application will accompany the tickets.

In the Bayreuth Theatre all seats are almost equally good for seeing and hearing; the seats rise as they go back, and the gallery, which is reserved for royalty or other distinguished visitors, is situated at the back behind the last row of stalls.

Tickets once booked cannot be returned.

A Maine Festival.

THE State of Maine is to have a great music jubilee in October, 1897. Lewiston has been selected as the focus, and a chorus of 1,000 Maine voices is to be heard in important musical works, under the leadership of Wm. R. Chapman, who is from Maine. Nordica, who is a Maine girl, is to be the leading soloist. The mass chorus is to be made up of choruses from Auburn, South Paris, Bethel, Norway, Farmington, Gardiner, Waterville, Rockland, Brunswick, and a half dozen other towns.

Mr. Chapman will arrange most elaborate programs, and one day of the festival will be devoted entirely to popular works and national hymns.

The chief aim of the enterprise is the permanent establishment of an annual festival association, which is to pro-



WM. R. CHAPMAN.

vide for the people of Maine a great musical treat, they in return to provide the chorus and the financial support. This would be of vast benefit for the future culture of the State and would exert a tremendous influence on all those who aspire to a higher moral and mental elevation.

Mr. Homer N. Chase, of Auburn, Me., is the general manager of the Maine State Festival, and his ability and energy have made possible this great enterprise, which now bids fair to eclipse previous State festivals. Mr. Chase is giving his entire time at present to this work, and he richly merits the praise he has always received and the thanks of all the music lovers of Maine for his untiring efforts for the good of this festival. Mr. Chase has charge of the united choruses of Lewiston and Auburn, and has an able assistant in Mr. O. D. Stinchfield, who conducts the weekly rehearsals.

Special mention should also be made of Mr. Parke G. Dingley, Mr. Staples, of Lewiston; Mr. Herman L. Horne

and Mr. Marcus H. Carroll, of Norway, and Mrs. J. G. Gehring, of Bethel, for their efficient aid in organizing choruses through the State. The names of all these people should become known, for it is due to them that this festival will become a fact. Mr. Chapman will become responsible for the musical success which through his efforts is already assured.

Richard Pohl Dead.

RICHARD POHL, the musical writer and composer, died December 17 at Baden-Baden. Born at Leipsic, September 12, 1826, he studied at Karlsruhe, Göttingen and Leipsic, and after a brief period of teaching at Graz and Dresden went to Weimar in 1854, where he formed an intimate friendship with Liszt.

From 1856 to 1860 he, with F. Brendel, published *Anregungen für Kunst*, and was joint editor of the *Neue Zeitschrift für Musik*. After Liszt's departure from Weimar Pohl in 1864 went to Baden-Baden, and edited the *Badeblatt*. He was an ardent champion of the new German school of music, and wrote many articles in various journals, under the pen name of Hoplit. Among his works the most important are *Akustische Briefe für Musiker*, 1853; *Bayreuther Erinnerungen*, 1877; *Autobiographisches*, 1881; *Richard Wagner* (1883, in *Waldersee's Essays*); *Richard Wagner, Studien und Kritiken*, 1883; *Franz Liszt*, 1883; *Hektor Berlioz*, 1884; *Die Hohenzage der Musikalischen Entwicklung*, 1888, and his translation of Berlioz's collected writings into German.

Pohl was also a poet, and published a comedy, *Musikalische Leiden*, in 1856, and *Gedichte*, 1859, and wrote the text for Schumann's *Manfred* and Liszt's *Prometheus*. His compositions consist of pretty ballads, op. 1 and 2; *Mignonlieder*, op. 4, 5, 6, 10, 12; a musical drama, *Die Wallfahrt nach Kevlaar*; *Abendlied*, reverie for string orchestra; *Wiegenlied*, nocturne for piano and violin; *In der Nacht*, for four male voices, with piano, and two chamber pieces for cello and piano. He married a celebrated harpist, Johanna Eyth, who died in 1870.

Stockhausen.—Professor Stockhausen, of Frankfurt, has undergone an operation for cataract, and will return to his labors as teacher. He writes that his singing school will be continued under his own personal direction, and that he will resume his instructions, both in private and in classes, as teacher and accompanist.

Beethoven Manuscripts.—The reported discovery of three marches by Beethoven in the archives of the Teutonic Order seems, like the reported discovery of Wagner manuscripts at Zurich, to be no discovery at all. Of the three marches supposed to be discovered several autograph copies exist. Beethoven used them on several occasions and wrote new instrumentation to suit the conditions under which they were performed. The first was composed for the Bohemian Landwehr in 1809, as is known from the autograph in the Astaria collection at Vienna. There are two autographs of it in this collection, one with the trio. The collection possesses also an autograph of a trio for the second march. The three marches were worked over by Beethoven for the *carrousel* which took place at Laxenburg to celebrate the natal day of the Empress Marie Ludovica, August 25, 1810. The marches thus revised were published in the supplemental volume of Beethoven's works issued by Breitkopf & Härtel in 1888. The first had already been published in Beethoven's lifetime by Schlesinger in Berlin in his collection of quick marches for the Prussian army, under the title of *York's Corps*, 1813, arranged for a military band.

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Soprano;

FIELDING C.
ROSELLE,
Contralto,

GREGOROWITSCH,
The Russian Violinist.

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Sieveking.

MARTINUS SIEVEKING stands before you a young man of gracious and dignified bearing, with a tall, close-knit, elastic physique, betokening enduring strength, and with a naturally clever face illumined by large human sympathy. There are no external signs of the virtuoso about the Dutch pianist, no atmosphere of student and sedentary recluse. Sieveking is first and before piano playing a vigorous, manly man, in love with manly sports and life out of doors, and fitted beyond most men for the perfect enjoyment of free and vigorous exercise, through a superlatively healthy organization, which he knows how to preserve.

He will converse with you with absolute fluency and intelligence in any of six modern languages you may prefer. His English is as smooth, as well chosen and expressive as his native Dutch; his French is polished, and in German, Italian or Spanish he is equally at home. His musical ear, added to a superior native intelligence, has served him well in this mastery over language, which in Sieveking is a rarely remarkable gift.

"Do I study much, practice, and how?" he answered. "Yes, I will tell you presently. But first, I would like to say that I do not call myself a piano virtuoso. That term to me means little. I have mastered technic as a medium, but what I forever strive for is to become master of the composer's inner meaning, so that I may interpret it faithfully to the world, let the result be virtuosity or not. To me every composition is a picture for which technic is the frame. I try to see that picture as the composer drew it. I can see and hear a storm when I play, see a fair landscape stretching before me, imagine myself in love, or facing some great personal sorrow; in short, I strive with all my imagination to enter into every phase of life, nature or art which a composer may have conceived. After this I seek for no effect but that of lovely tone."

"I practice systematically, except on the days I play in public, anywhere from five to seven hours. I give an hour at least to finger exercises, and use several studies by William Mason which I consider invaluable. Octaves I think probably require more practice to keep up well than other features in technic. Trills are also troublesome, but then a man with a soft arm is generally in good condition and need not make specifications."

Now what Sieveking means by a soft arm is just such an arm as he himself possesses, but which not one pianist in ten thousand can boast of in the same degree. You feel this arm in a devitalized condition, and the entire muscular tissue is soft as an air cushion. But like a flash of lightning, at the player's will, these muscles, through shoulder, arm and side, become like so many bands of steel. The entire muscular system with Sieveking is so marvelously developed and under such complete control—particularly those muscles governing the hand for piano playing through arm and shoulder—that he is enabled to compass feats, either of strength or delicacy, which few players can command in the same degree of contrast.

The change is electric in rapidity. From a state of wholly relaxed pliability Sieveking can change in a quarter of a breath to a muscular tension in which the arm is like so much cast iron, while the fingers remain absolutely flexible. His muscular control is astounding, the variation from a tension of the most powerful force to a completely inert tissue being made by him with the velocity of a fan in regular motion. The command which this gives him over a keyboard is unusual, because between full tension and no tension whatever Sieveking can control absolutely every minute degree of tonal pressure. An idea prevails with some that great muscular development in the case of a pianist will only result in a great amount of force. It helps force most certainly, but it helps delicacy quite as much, for thoroughly trained muscles brought under perfect control will effect in piano playing every shade of color, every degree in dynamics which the performer's will can suggest. A set of muscles under the

same immediate and absolute control of Sieveking's it would be a discovery to duplicate. The nervous system is made subservient to the muscular in so perfect a state of development as this, and reliability and repose are the results to be expected.

"In the practice of repertory," Sieveking continued, "I use the metronome for studies—always. I begin practice at half tempo, playing at least four times each with right and left hand separately. By gradual degrees I raise the tempo to the proper pace, at which I play as long as I consider necessary. I always practice mezza forte, never piano, never forte, and I make no attempt at tonal shading whatever, simply a monotonous mezza forte repetition, whatever the spirit of the work. No matter if staccato, I practice everything legato, to preserve muscular control, and raise the fingers as high as possible. If you can play legato well the staccato will be all right. I am in love with the keys, and never leave them even in staccato playing; that is, I lift the fingers without the hand, you understand. I play staccato without my wrist, that is all. At no finished performance do I use more than 50 per cent. of my force, so that I can get tone without limit. I try not to exhaust the quality which sings."

"Yes, the government under which I have my muscles enables me largely to conserve my strength. For instance, in chord playing, even when I strike chords in rapid succession, I find time between each to relax the muscles and thereby relieve the strain."

To be a personal examiner at close range of exactly how Sieveking accomplishes this is a wonder-lesson in the elastic use of an absolutely flexible muscular organization.

"I have," he continued, "while using the same finger pressure four different degrees of tone. There is the lightest, from only the finger; then finger combined with hand, then arm, then shoulder. In playing a chord I can also manage to bring a full tension on one finger, while the others are comparatively relaxed, should I wish to make one tone sing longer or stronger than the rest. Each finger with me is wholly independent."

"Now," continued Sieveking, "people start sometimes when they hear that I never strike a note without pedal. I believe in constant contact between the keys and pedals, through the fingers, and even in the case of a sixteenth chord I will use pedal, relinquishing it in the same way as I relax the muscles, with what you are pleased to call a 'touch-and-go rapidity.' Yes, my pedal work, where pedal is not meant to be sustained, does not violate the rule. I use pedal on the tone, but relax instantly, no matter how brief the note before the next is struck, so that matters are never blurred. I do not care to conceive the effect of any tone on the piano without pedal, that is, *bien entendu*," added Sieveking, "in my own case, having made the study and acquired the control over pedaling which I believe I have. Of course where pedal is sustained I do so just as any other pianist, but where no pedal is indicated I still employ it, only in the manner of perpetual pressure and relaxation, as I have described. Oh, yes, I know this is a new and strange departure in piano playing, but the enhancement of tone is very great. I consider the piano destined for the aid of pedal as I use it, if players would cultivate the pedal control as I have worked to govern it for so long."

"Do my muscles ever stiffen and play me false, you ask. No, not unless the arms get cold from chill or draft, and this is dangerous for a pianist. Always keep the arms warm and soft. In case of cold, or fatigue from overwork, I apply massage with a horsehair glove—do it myself—until my arms are in a red glow. This makes them flexible at once and renews vigor."

"On the day I appear in public I don't play a note otherwise. I am also careful what I eat, but particularly what I drink. Liquids of any kind, wines especially, are bad. They induce perspiration and weaken you. Pianists should at no time drink between meals, as the habit of perspiration can be acquired and is disastrous. No, my

hands never perspire. The forehead will, despite every precaution. On the day I play I take a little cocoa and a few eggs about three hours before, then a substantial meal afterward. But I am invariably careful to keep the system dry, using only enough liquid to sufficiently moisten food at meals."

"Have I a favorite composer? I think not, unless it would be the man who never wrote anything for the piano. I am not a pianist of any special repertory, any more than I am a piano virtuoso. I don't stand up and say I can play twenty-five sonatas and a dozen concertos. I study and acquire new works constantly, and if I have left the practice of some old work aside for a time and wish to include it in a program I take and practice it again after the manner of half tempo, legato touch, and each hand separately for a time, which I have described to you. No, I won't even say I play a half dozen concertos, and I will say I can strike as many wrong notes at times as any man who plays. But then, I have said it, I am not a virtuoso. My first idea is the faithful, the poetic and dramatic interpretation of a musician's meaning, and my primary technical ideal is to sing this forth in as pure and sweet and vibrant a tone as piano mechanism under complete finger and pedal control will permit."

Saint-Saëns' new piano concerto, the fifth, lay on the piano. "I have not looked at it yet," said Sieveking, "but it will come next."

It must not be supposed that because Martinus Sieveking give some new nuts to crack on the theory of piano playing he is a man of other than serious modesty and even reserve concerning his art. What he says in answer to questioning, and his views are enunciated without any flavor of dogmatism. He speaks of things as he feels he has proved them to himself, and with an earnestness and simplicity which there can be no mistaking. The keynote to the character, musical and personal, of Sieveking, may readily be found in a firm, serious, unaffected truthfulness. He has no pose, artistic or personal, but carries the conviction of manly, earnest fidelity, and a wholesome absence of affectation in everything he undertakes.

A fine, frank, virile manner, which also bears the stamp of good breeding, belongs to Sieveking, and he is eminently courteous and kind. His conversation covers a wide range, showing sound general culture, while his choice of English and the facility with which he expresses himself are a marvel from a foreigner. When it is remembered that he is equally felicitous in so many other tongues, Sieveking is made to stand a kind of linguistic hero.

He can grasp with the simplest ease on the keyboard a chord embracing from C to G above its octave. His entire hand is flexible as a rubber ball, and can be bent into almost any position, but let Sieveking charge that hand with muscular force and it will take the power of a strong individual to move a finger.

All this highly developed bodily tissue is under the control of a temperament plastic, refined, but strong. Sieveking can have no association with things morbid. Mentally, physically and artistically he is a refreshing specimen of duly regulated character and strength.

A Friend of Wagner Dead.—The death is announced of Otto Wesendonck in his eightieth year. The deceased, who resided in Berlin from the sixties, was an intimate friend of Wagner's during his Zurich exile, and the young composer found for a long time a home in his house. Five of the Lieder written by Frau Wesendonck were set to music by Richard Wagner.

Nibelungen Ring at Berlin.—Berlin, December 5.—Der Ring des Nibelungen will be produced at the Berlin Opera House next week. The performances will be given at the special request of the Emperor, and the works will be presented by the Bayreuth cast of artists. Despite the high prices there is a strong demand for seats.



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"SAMSON AND DELILAH—Mr. GEORGE HAMLIN sang the part of Samson well. His high notes were especially good."—*Providence Telegram*, November 21, 1896.

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Mr. Leo Stern.

Carreño in Finland.

HELSINGFORS, November 23, 1896.

Mr. Hermann Wolff, Berlin, W.:

DEAR SIR—I send you herewith an account current of Mme. Carreño's concerts. As you will see by it, Mme. Carreño gave four concerts here in Helsingfors. The first two herself, then one with orchestra and a fourth popular concert. Mme. Carreño could not go to Abo, as no arrangements had been made for her there, and in consequence it was resolved to give four concerts here. The success was unexampled, as I telegraphed to you. The applause and bravas surpassed all previous demonstrations. After the third concert Mme. Carreño received a large beautiful laurel wreath and a bouquet. The students wished to take the horses from her carriage, but this was not permitted. The audience at her popular concert was so charmed that Mme. Carreño had to play one piece after another, and after calls of "Hand! hand!" the listeners rushed to touch her hand and her dress, nor did they cease until Mme. Carreño had promised to come back. When she said in Swedish "Jag kommer tillbaka" (I come back) the enthusiasm passed all bounds. Such a success had never been seen in Helsingfors. On her departure she was escorted with songs to the railroad station and several hundred people were present. Ladies and children brought flowers.

Inclosed find a notice from one of the journals.

MATHILDE LINSÉN.

Nya Pressen, November 15, 1896.

Mme. Carreño is absolutely a pianist of the first rank. Since her last visit here she has developed new and brilliant gifts as an artist. The volcanic in her temperament does not predominate throughout, as formerly, but when she wishes and the music demands it the inner fire glows as ardent as ever. But the volcano is now covered with a carpet of the most varicolored flowers, from the glowing rose to the sky blue violet, and they lend their perfume and charm to all that Teresa Carreño's hands conjure from the keyboard.

It is, in the first place, her astonishing versatility, the faculty of giving to each piece its stamp of individuality, that lends such a great interest to Mme. Carreño's present playing. She grasps with equal depth the epic sublimity of Bach, the deep earnestness of Beethoven, the grace of Schubert, the *schwärmerei* of Chopin and the geniality of Liszt. She evidently prefers Beethoven, and this gives to her art peculiar earnestness and dignity. But it is not the Beethoven "of everybody," the Beethoven who composed the Moonlight sonata, whom she interprets, but she performs with the same devotion and love the young Beethoven, the young Beethoven of the Mozart period, and she gives to this purely classical, pious style such indescribable grace that the public is as strongly enchained by this pure, simple, music, devoid of all effects, as by the most dazzling modern fireworks. We speak now of her wonderfully beautiful playing of the rondo *schwärmerei*, op. 51, a composition which did not expect to find in the artist's repertoire. But with what nobility, with what plastic beauty did she stamp this work!

Beethoven's C sharp minor sonata is not played in the same manner by two pianists. It is wonderful how differently it is conceived and can be conceived. *Quot capita, tot sensus.* Madame Carreño formed a new conception of the adagio, and hark! how the instrument sings! What noble sorrow, what poetry she introduces into her play. The most difficult movement of the sonata, the allegretto, became a marvel under the hands of Carreño. Liszt said of this movement: It is a fresh forest flower on the road of dim, grand desires. Such a forest flower the allegretto becomes only in the performance of Madame Carreño. Of all the enchanting beauties which we heard yesterday this simple allegretto was perhaps the most beautiful. The presto, again, received an entirely new, surprising character. No passionate, exaggerated bravura, only clearness, power, measure and intelligence, and the conception was genuinely Beethovenish, which one could not but admire in the highest degree. It was a little Chopin suite, delicately and naturally combined, that Madame Carreño made of the preludes in B flat major, &c., and the G flat major étude. The last named was played with such charming freshness, such brilliant *brío*, that the whole hall burst into loud applause, and the artist had at once to repeat the number. The other Chopin pieces were played with incompara-

ble beauty. In Liszt's Campanella and D flat major étude Madame Carreño displayed the full splendor of her technic. This technic reaches the highest point of modern pianistic finish, and is, withal, so pearly pure and clear that not the slightest bit of trickery, no hocus-pocus with the pedals, no false quiver, can be detected. The touch of the pianist is equally remarkable, so vibrant, so full and powerful is the tone. The forte is known as the specialty of Madame Carreño; it is a powerful, almost virile, convincing fortissimo of absolute virtuoso quality.

The applause of the listeners to Madame Carreño's playing was tempestuous. The enthusiasm passed all bounds. The public applauded frantically, and with cries of "Brava" called out the artist repeatedly, and at last, when she had with amiable generosity added one number after another, among them a rhapsody of Liszt, an étude by Henselt, a pretty waltz of her own, the admiring audience rushed up to the piano, where the charming Juno ruled supreme.

KARL FLÖDIN.

Vanderveer-Green.

WE publish herewith, reproduced, a number of extracts from important papers which give opinions regarding the singing of Mme. Vanderveer-Green, who is

**MME. VANDERVEER-GREEN.**

well known in this country, and who has sung at a great many musicales here lately.

Mme. Vanderveer-Green is booked for a long tour all over the country, and will sing in a large number of cities before she returns to Europe.

Mme. Vanderveer-Green, who is possessed of a mezzo-soprano voice, sang with extreme good taste and artistic finish. She gave four songs. The peculiar quaintness of the Willow Song was duly appreciated, and her encore song, The Lullaby, was especially charming. Her ambitious efforts during the evening were Chante Arabe (Bemberg), with cello: Mon Cœur s'ouvre à ta Voix, Saint Saëns, and In Sevilla. The lady gave unqualified satisfaction to the critical audience, and the committee are to be congratulated on their choice.—*Hull Daily News, England.*

Mme. Vanderveer-Green was the vocalist. She is an American, a pupil of Marchesi, and has been thoroughly trained in the Parisian

school. Her voice is mezzo-soprano, and in all her songs she is decidedly artistic before anything else.

Mme. Vanderveer-Green sang Lalo's beautiful L'Esclave with great charm, and was encored in a Sérénade Printanière by Mlle. Holmès: she also sang Tchaikowsky's exquisite Nur wer die Sehnsucht kennt.—*London Daily Times.*

He was assisted by Mme. Vanderveer-Green, an accomplished vocalist, who sang expressively and like an artist some well chosen songs by Tchaikowsky, Lalo and others. Mme. Vanderveer-Green should remain in England.—*St. James' Gazette, London.*

The concert was further memorable for the beauty of Mme. Vanderveer-Green's singing. We have rarely heard anything more charming than her rendering of Lalo's L'Esclave and Holmès' Sérénade Printanière.—*London Musical News.*

Mme. Vanderveer-Green delighted her audience by her charming delivery of songs of Tchaikowsky and Lalo.—*London Sunday Times.*

Mme. Vanderveer-Green is one of the most charming singers now before the public. She had scarcely been heard in London when she sang on the opening night at the Queen's Hall concerts in the well-known aria from Saint-Saëns' Samson and Dalila, Mon Cœur s'ouvre à ta Voix. She gave the accent of genuine passions to Dalila's seductive strain, and her subsequent singing of a Scotch ballad, Loch Lomond, showed that she could be simple and touching as well as intensely dramatic.—*The Speaker, London.*

Mme. Vanderveer-Green's rendering of He Was Despised was most artistic, her perfect intonation and clearness of enunciation securing a triple recall.—*Daily News, London.*

Mme. Vanderveer-Green may especially be complimented on her singing of the Three Ravens. This lady's strength appears to lie in such ballads.—*London Daily Telegraph.*

Mr. Wm. H. Rieger's Southern Notices.

Next in point of favor after Mme. Nordica was Mr. Rieger. He is certainly artistic to a high degree, and his beautiful tenor is broad, rich and sympathetic. His execution is dramatic, possessing that fire and spirit that carry his audience by storm.—*The Times, Richmond, Va., November 11, 1896.*

The well-known tenor, Mr. William H. Rieger, was in excellent voice. His superb singing of the aria from Verdi's Il Masnadieri was irreproachable and, suffused with the curious glamor of genius, which few can gain possession of, called forth another tempest of approval which had to be lulled by another piece.—*The Dispatch, Richmond, Va., November 11, 1896.*

Mr. William H. Rieger, the well-known tenor, captivated the audience with his exquisite selections. He sang with ease and grace, and his tender, ravishing notes were as much the gift of lofty genius as the result of cultivation. His low notes were as full and sweet and rounded as those of an Æolian harp, while his high notes were as clear and rich as the peal of distant chimes. He was encored several times.—*The News, Lynchburg, Va., November 13, 1896.*

Mr. Rieger, the tenor, also took the house by storm. He is a lyric tenor par excellence. His voice is tender and sympathetic. A remarkable thing about his voice is his blending of different registers.—*The Tribune, Knoxville, Tenn., November 15, 1896.*

Mr. William H. Rieger shared the honors of the evening with the diva, Madame Lilian Nordica. He has a beautiful voice, a tenor of the highest range, of wonderful sweetness, and he uses it most artistically, and his high notes were marvelously clear, flexible and sweet. In all, it was one of the best and most finished tenor voices heard in Louisville for many a day. He completely captured the audience, and at each appearance was given a double recall.—*The Commercial, Louisville, Ky., November 17, 1896.*

The tenor, Mr. Rieger, evidently ran Madame Nordica herself very close for the highest favor of the audience. His voice is sweet without being over-luscious, his methods are refined and dignified, and his efforts are wrought by insight of his subjects and genuine straightforward artistic training. The program shows Mr. Rieger's width of emotional range, and this even was enlarged by the pretty Lullaby with the bonny blue een, which he gave as his last encore.—*The Courier-Journal, Louisville, Ky., November 17, 1896.*

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Questions.

SCHOOL OF STENOGRAPHICS.

ALTHOUGH quoted at length in these valuable columns, I want to ask the readers of THE MUSICAL COURIER the same question that I ask my classes in reading music: If you are studying music—vocally or instrumentally, for profession or for pleasure—where lies the philosophy of undertaking the use of it financially if you cannot read music?

Fancy learning any language like a parrot! Supposing you speak French or German, what use is it to you if you cannot read it? Another question: Why is it so many of our excellent vocal aspirants slip out of the public school drill in reading music and on joining choirs cannot read a single hymn *with the words*?

"If I may try *without* the words I can," they say. Then they do with the assistance of the solfeggio and numerals. Is that reading? The saying is a trite one equally indisputable that "Knowledge is power." It is the only thing that is (aside from the little green strip). Does anyone possess any knowledge of music by leaning on other than a development to *entirely* of their musical sense and ability?

My next question is, If you learn to lean on the solfeggio and numerals to guide and prop you from interval to interval, after a year's study have you developed or cramped your musical sense? Or have you a better idea of the language than before? No, you haven't. As the writer writes so *must* you read. You must "catch the soul" of the simplest study to read understandingly, else you don't read at all. You must understand how the sentences are framed and formed, and it is all very simple and beautiful too.

How many zealous students of the piano, violin and of the voice are there who read music with the solfeggio and numerals over those who read by interval placement by a *knowledge* as musicians of their work? By virtue of the hosts of *natural readers* I have studied out stenophenetics, because of those who read the *right* way, who read music as an actual language to themselves by innate euphonic sense of tone association; *not* by virtue of those who read wrong, or who try to understand reading.

Such piles of letters from north, south, east and west lie before me with these contents, "I have studied reading for so and so long, two years, three, four, and yet I cannot understand what I am doing." Because you have been *leaning on something else beside* your musical sense (not your ear) to guide you. (An excellent ear for music is too frequently abused to be of the greatest service to its possessor.) The sense is what you must get at—your *one master*, both in *interval* and *meter*.

A final question or two as to reading music in schools. How many teachers who teach reading music in the schools read themselves? I recall *seven* I met last season who declared to me that they were "supposed to understand" what they were doing "but we don't," they said. "I have no more idea of music than a horse," said one frankly, and "I know *two* tunes," said another; "one is Old Hundred, and the other—" "Well, the other is what?" I asked, and the young woman hesitated, "the other *isn't*," I suggested, seeing her perplexity, to which she gratefully replied, "Yes, that must be what I wanted to say." What teacher of the solfeggio believes in it? What master, leader, musician, composer? No teacher of it believes in it, be he a musician, but it is all he has to make ideas tangible. And the excellent methods he has worked out are really more tangible without it.

Music is a language. One should begin to learn it early, but although fourteen to twenty is the receptive age for most things, yet my classes chronicle those who have mastered it intelligently lapping twice that age and within the given time of study. You will never understand reading music until you understand transposition, and you cannot

understand transposition, the art of spelling and reading music mentally into sentences, until you understand phonetics. Any musician will second the use of the alphabet of transposition, which, while it serves you as an instructor, is *no use* to you whatever after you have learned to read, unless you so desire—for mental stimulus!—and a week's application of this funny little alphabet opens the door you may have allowed to close with rusty hinges during play time.

Only a musician and reader can teach reading, I mean can develop a reader. It is "teaching" too much that crazes and kills.

MAY FLORENCE SMITH,
803 Carnegie Hall.

Miss Suza Doane.

MISS SUZA DOANE, whose successes have often been referred to in these columns, is a New Yorker by birth, although now living in Boston. When only thirteen she was accepted at the Leipzig Conservatory,



MISS SUZA DOANE.

studying piano with Bruno Zwintscher and Carl Reinecke, and harmony with Aloys Reckendorf. After four years' careful training she was honored by receiving the Helbig prize, and left Leipzig after playing Beethoven's G major concerto with orchestra, receiving excellent notices from the press. Before returning to this country Miss Doane played before Leschetizky, who predicted a brilliant future for her.

Upon her return here four years ago she made her debut with the Boston Symphony Orchestra in New York, achieving a distinct success. Since then she has been heard often in other cities, and is now busily preparing for recitals in Boston, Brooklyn and other cities. For so young an artist—Miss Doane is but twenty-two—her repertory is very large, embracing ten concertos, besides several hundred solo pieces.

Fannie Bloomfield Zeisler in San Francisco.

MME. ZEISLER'S first appearance in concert in San Francisco will not soon be forgotten by those who were present. The concert took place November 10 in Metropolitan Hall. Following is the program:

Toccata and Fugue, D minor (transcribed by Tausig).....Bach
Menuet, E flat major.....Beethoven
Bagatelle, op. 119, No. 2.....Beethoven
Chorus of Dervishes (transcribed by Saint-Saëns).
Turkish March (transcribed by Rubinstein).....
(From the Ruins of Athens.)

Etudes Symphoniques, op. 12.....Schumann
Impromptu, op. 36.....Chopin
Valse, op. 64, No. 1.....Chopin
Gondoliera, op. 41.....Moszkowski
Rhapsodie No. 12.....Liszt

The music lovers present knew for what they had come—to hear the greatest living woman pianist—and when Mme. Zeisler stepped on the stage she was cordially greeted. It is greatly to the credit of Mme. Zeisler's love for her art that the audience had no perceptible effect on the manner in which she played. She could not have thrown more spirit into her playing than she did on this occasion.

As the strains of the first number died away a burst of applause broke on the ear. The applause was so prolonged for the menuet that it was repeated, to the great delight of the audience. The wonderful octave work in the Chorus of Dervishes electrified everyone, and at the close of the Turkish March Mme. Zeisler was recalled again and again.

This gifted woman's playing of the Etudes Symphoniques roused the greatest enthusiasm, and shouts of "Brava, brava!" rang through the hall. Graciously responding to repeated recalls Mme. Zeisler played the F minor Barcarolle of Rubinstein. Oh, the exquisiteness of that velvety, legato tone! One could hear the sobbing of the waves! At the conclusion of the program the audience rose en masse, ladies waved their handkerchiefs and men shouted "brava" and pounded the floor with their canes. San Francisco audiences are demonstrative when pleased.

During her stay Mme. Zeisler gave six recitals, and played once with the Symphony Orchestra. At the orchestral concert the F minor concerto of Chopin, the D minor concerto of Rubinstein and the scherzo of Liszt were given before a large and very appreciative audience. Mme. Zeisler was the recipient of many beautiful flowers and a laurel wreath.

At her final recital Mme. Zeisler was assisted by Sigmund Beel, the talented concertmaster of the Symphony Orchestra, and the program included the C minor sonata of Grieg and sonata of Rubinstein.

After the recital a delegation of musicians accompanied Mme. Zeisler to the ferry and escorted her across the bay to the train which was to bear her to Portland.

It is with genuine sorrow that we part with Mme. Zeisler. Her concerts have been a feast and her charming, unassuming manner won her many friends, who sincerely regret her departure. While in San Francisco Mme. Zeisler was the recipient of much attention from the local musicians. A very delightful breakfast was given to her by Mr. and Mrs. Otto Bendix, at which the leading musicians of the city were present. Mr. and Mrs. Louis Lissner tendered her a large reception.

A. J. C.

Aus der Ohe Arrives.—Miss Adele Aus der Ohe, the pianist, arrived on the Lahn Friday, and will make her first appearance at the next Symphony concert, January 1 and 2, playing the Liszt E flat concerto. Rosenthal was to have played at this concert. Miss Aus der Ohe will play in Toronto subsequently, and then in Boston with the Symphony Orchestra February 5 and 6, and two recitals in Boston on February 9 and 10.

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Rupert Hughes Replies.

Editors *The Musical Courier*:

SINCE Douglas H. Stewart, M. D., has written an "open letter" to the editor of *Godey's Magazine* through your columns, may I use the same universal post-box for a reply? Without making any communication to the editor of this magazine Dr. Stewart has genially rushed into print to inform my indulgent publishers that their contributor is a gross ignoramus. But I must insist that the evidence he adduces does not substantiate his denunciations.

Dr. Stewart says that he has been asked to write "a series of articles answering" my series of biographical critiques of American composers. I am glad that my modest effort to widen the recognition of native writers has provoked so much attention, though I can't say that I have heard the loud yells for a Stewart to make reply. But I am to be deprived of the distinction, it seems, for the braw Scot "lacks the time necessary," which is a canny way of saying that he has a good practice. I might borrow his shrewdness and advise your readers to peruse my guilty article. But to take up his points of attack (though, unfortunately, it takes so much more room to defend than to accuse):

"Mr. Hughes states that a composition is written 'in six flats and five sharps.' No well informed critic would make such a comment, as almost the first thing taught a pupil in music is the names of major and minor keys. Six flats may be the signature of G flat or E flat minor, five sharps of B or G sharp minor, and it is impossible from the context to tell which is meant."

Dr. Stewart might have had the decency to assume that I knew the names of the keys. He should have had the primitive comprehension to understand the meaning of my expression. The introductory thesis of my article on the compositions of Homer N. Bartlett was the reasonable enough claim that the worst of all sorts of trash is brilliant trash with difficulties in the way of execution. I said of a certain over-popular work, that while it "has a French name, is written now in six flats and now in five sharps, and while it glitters with much tinsel, these three qualities, instead of redeeming it, only emphasize its musical worthlessness." It would have been bold pedantry to mention key names in a work appealing, like all these articles, untechnically to a popular audience. I saw no need of parading an elementary knowledge of signatures and relative minors, and I was not endeavoring to describe the tonal structure of the piece; only its elaborateness.

The ability and the willingness to quote with due honesty to the context are inherent in few commentators. Dr. Stewart is not one of the glorious few. Having garbled my meaning he misquotes the *Encyclopædia Britannica*. In speaking of a florid bit of writing I spoke of the composer's "out-Heroding Chopin in bravura," so Dr. Stewart, in order to combat the truism that Chopin was given to throwing in ornaments of the greatest brilliance, rushes to that refuge of the amateur, the *British Encyclopædia*, and effaces my metaphor by solemnly quoting a statement that Chopin was "the negation of bravura." But the *Encyclopædia* was itself quoting the opinion of "an amateur" on Chopin's style, not of composition, but of piano playing! Since he is so eager for authorities, he will find the *Cyclopædia* of Musicians referring to Chopin's "immense brilliancy" as an executant, and Schumann calling him "a bold, stormy tone poet."

Next our slashing surgeon says: "The writer alludes to a similarity between the Prelude and Chopin's Funeral March. I take it for granted that Mr. Hughes has fallen into the error of calling the third movement of the second sonata, op. 35, by the name of Chopin's Funeral March."

The author is evidently of those lovers of cant that think it unseemly to refer to well-known works of art by their popular names. But in writing a popular musical article I should always prefer calling the Moonlight Sonata or Mendelssohn's Spinning Song by the names that suggest their whole nature to the general reader to heaping up the opus numbers and the key. So here I referred to the piece that is universally known and revered as Chopin's Funeral March. I was not unaware that it was one of the movements of a sonata any more than I am ignorant that Beethoven's Funeral March on the Death of a Hero has a similar frame. As to the similarity of this work to Mr. Bartlett's prelude, which Mr. Stewart flatly denies, I can only flatly reiterate the charge of reminiscence and leave it to the reader to decide for himself.

These three foolish charges are all the proofs of my "ignorance" Dr. Stewart has got together. They are so silly and so mincingly peevish that they refute themselves to anyone familiar with the work they attack. He adds to the injury the insult of insinuating that my article shows "a thinly veiled animus." But what little acquaintance I have with Mr. Bartlett came about entirely through my preparation of the article on him. I esteem him highly, and have absolutely no reason in the world for animus against him. The article on him was written as all my music articles have been. I secured all his published works and numerous manuscript scores and studied them faithfully. My opinions on his writings are only my opinions (of course), but they are honest, founded on a faithful study of music and the kindred arts, and on a great desire to secure meet honor for the good work being done by living American composers and almost utterly neglected by miscellaneous publications. My tendency is to praise freely and blame stingily. I have carefully studied thousands of compositions in making up this series, and against one or two outbreaks like Dr. Stewart's I can put many words of cordial praise from musicians of prominence.

The world would be dreary without differences of opinion, but there are differences and differences. Dr. Stewart's is of the latter sort. I thank you heartily for giving me so broad a clientèle to appeal to against an attack so absurd but yet so annoying.

RUPERT HUGHES.

DECEMBER 18, 1896.

At the Union League.—Under W. R. Chapman the Apollo Sixteen, with the Adamowski Quartet, gave a delightful smokers' concert at the Union League Club last Saturday evening. The part songs were sung in most finished and artistic style, and the enthusiasm of the club members and friends was at a high pitch. Mr. Chapman was congratulated on all sides for the wonderful degree of perfection which the "Sixteen" have attained this season. The playing of the Adamowski Quartet is always an artistic pleasure, and the combination was indeed a musical success. Why can't some of us who are not Union League Club smokers hear the Apollo Sixteen and the Adamowski Quartet in concert?

Adele Lewing.—Adele Lewing recently played in New York at the Huberman Recital in Carnegie Hall, of which the *New York Staats Zeitung* said:

In the concert participated the pianist Fräulein Adele Lewing. In all her numbers she appeared as an earnest artist, devoid of all acrobatic nonsense. The principal movement of the Chopin scherzo she interpreted with a somewhat unique but very consistent conception. She succeeded exceptionally well with the middle movement. She closed with an original composition, a Character-stück, that in spite of showing a little influence of Schumann and Brahms, yet proved that Miss Lewing also in composition does not wish to tread an ordinary road, but endeavors to choose her own. The young lady made a favorable impression by her playing as well as by her composition.

Carreño Management.

NEW YORK, December 17, 1896.

Editors *The Musical Courier*:

WILL you kindly permit me to state that a notice in your last issue, under the heading Carreño Management, setting forth that I had placed the management of Madame Teresa Carreño in the hands of R. E. Johnston & Co. is utterly without foundation. I did, after numerous applications of that firm, give them permission to accept engagements for Madame Carreño upon a percentage, but that is all.

I certainly do not intend to place the management in other hands on the eve of Madame Carreño's arrival in this country, and after having placed on substantial guarantees appearances with the following organizations and in the following cities:

Philharmonic Society of New York, in Carnegie Hall, on January 8 and 9.

New York Symphony Society on June 29 and 30; with Theodore Thomas' Orchestra at Chicago, February 5 and 6; with Boston Symphony Society at Boston, February 19 and 20; with Cincinnati Symphony Society March 1 and 2. Additional engagements with

Boston Symphony Society, as follows: Philadelphia, February 22; Washington, February 23; Baltimore, February 24; New York, February 25; Brooklyn, February 26, and Providence, March 10. Also a number of recitals in the principal cities of the United States and Canada.

Madame Carreño's success in America is now assured beyond a doubt, and for the few remaining concerts I shall be pleased to receive offers from any reputable musical agency, but the management will remain, as in the past, solely under my personal direction.

Very truly yours, RUDOLPH ARONSON.

NEW YORK, December 16, 1896.

Editors *The Musical Courier*:

I have just seen to-day's *MUSICAL COURIER*, and I am very sorry the article about Carreño appeared as it did, because it was not my intention to have you understand it so. It looks as though the management of Carreño had passed into our hands, and this is not so.

I am afraid Mr. Aronson will be very indignant about it, as we are simply empowered to negotiate for dates, and have no interest whatever in engagements already made. It was our intention to so intimate to you, and we regret there should have been any misunderstanding, which evidently is the fault of neither of us. Please announce in your next issue that we are associated with Mr. Aronson to negotiate engagements for Mme. Carreño, and oblige

Very truly yours, R. E. JOHNSTON.

Date of the Meistersinger.—We have never seen notice taken of the fact that the exact date of the action of Die Meistersinger can be established. The year must be one of two, for Hans Sachs is referred to as a widower, and the period of his widowhood dates from March, 1560, to August, 1561. Much the more probable is the latter year, for his apprenticeship would not be likely to suggest his marrying again three months after his wife's death. The exact date must, therefore, be June 23 and 24, 1561, the eve of St. John the Baptist's or Midsummer Day, and the festival itself. At this date Hans Sachs was sixty-seven years of age, but it would be mere pedantry to insist that his impersonator should necessarily make up in exact accordance with this fact. There are many contemporary portraits of Hans Sachs. One, taken in his fifty-first year (Bronsamer's wood cut) represents him with a full, square cut beard and, so far as can be seen under his cap, curly locks in fair abundance. Even in his eighty-first year, according to Herneisen's painting, he had a profusion of side locks, though his hair had become thin at the top.

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MRS. L. P. MORRILL.

MRS. L. P. MORRILL, whose portrait accompanies this article, is essentially a Bostonian. A woman of distinguished ancestry, directly descended from one of the first governors of Massachusetts, Mrs. Morrill represents all that is womanly in woman, with the sterling worth of character, the refinement and intelligence which only continuous study in all directions can produce.

Born within 25 miles of that city, what more natural than that after years of study in this country and Europe she would locate permanently in the very centre of its culture and educational advantages? And by the centre one means, of course, beneath the shadow of famous Trinity Church, the Art Museum and the grand and stately Public Library. And right here in the aristocratic and well-known Hotel Oxford Mrs. Morrill has established her School of Vocal Music, the first and only school of the kind in Boston. Her studio, the most spacious in the city, is a model music room, and here each month she receives her friends, society and musical people, the place being always thronged with guests expecting and never failing to enjoy a rare musical treat. Here literary people and artists can meet and feel sure of a warm welcome from the talented hostess and her gifted pupils. The afternoon may be devoted to the introduction of some new pupils possessing fine voices, but not quite ready for a public debut, yet nevertheless requiring just this experience, the opportunity to sing before an audience.

Again, some artist pupil may delight the guests, or Mrs. Morrill, with her own superb voice, may make the afternoon a memorable one, for she did not take up the vocation of teacher because impaired ability prevented a public career, but from pure love of the work. Mrs. Morrill says herself:

"I cannot help teaching. I have, it seems to me, an inexhaustible fund of knowledge and have original ideas of what good teaching should mean; everything I see is an illustration and every new voice an inspiration—then how can I help teaching?"

Mrs. Morrill began the study of vocal music at the age of nineteen with that incomparable woman and teacher, Mrs. H. E. Sawyer (who died in Italy about nine years ago), and whose name at that time stood for all that was great as a singer and teacher. To Mrs. Sawyer Mrs. Morrill gives the credit of a large share of her success as a church and concert singer, as well as in the higher and grander calling of teacher.

After this she coached with Mme. Edna Hall and occupied a prominent position as a vocalist, being associated in her church work with such artists as George W. Chadwick and Miss Gertrude Edmands. Her last position as a quartet singer was at Emanuel Church, Miss Edmands being the contralto.

In London and Paris Mrs. Morrill studied with Georg Henschel and other prominent teachers of those cities, coaching in oratorio and operatic music, but retaining persistently her method as previously established, having become firmly convinced of its worth when aided by her own strong originality. Her methods, while containing much of all of these teachers' best thoughts, are really their theories developed into what she would call "artistic simplicity."

She does not believe in imitation, but in knowledge gained through what might be called drudgery. She often says that her own voice is most valuable as an illustration of what she wishes to bring out in a pupil, and that pupils gain much by hearing a perfect tone properly produced, and she cannot understand how it is possible for a teacher to impart to a pupil what she cannot herself illustrate, although there are hundreds of teachers who cannot and do not pretend to sing. If the reader will take this into consideration its vital importance will be readily seen.

Perfect mental poise is one of the strong points in Mrs. Morrill's teaching. She agrees, to a certain extent, with the theories of Delsarte, but differs in this, that she believes the mental activity should never be relaxed. Her own words are: "Body in state of perfect repose; thought power firm." This gives perfect poise and fine stage presence.

One of the critics on a leading Boston newspaper said a short time since:

Perhaps the most notable features of the singing of Mrs. Morrill's

pupils are perfect enunciation in whatever language the song may be rendered, fine facial expression, and free delivery of tone.

Mrs. Morrill considers as a great compliment a letter that, unsolicited, came to her several years ago from one of the best known and most honored of Boston musicians and musical critics, who was then personally unknown to her. He wrote:

"MY DEAR MRS. MORRILL—Although not having the pleasure of your personal acquaintance, I trust you will think it neither officious nor indelicate of me to congratulate you upon the delightful singing I have just heard from one of your pupils, especially as she has derived from you that perfect method in the use of the voice as well as the artistic vocalization in other ways, all of which are no less charming in their effect than superbly well founded. I found her very musical too, and unqualifiedly just in intonation. In regard to her application for the position of contralto I regret to say that, the position having just been



MRS. L. P. MORRILL.

filled, I cannot provide Miss Knapp with the appointment she unquestionably deserves, for it cannot be gained said she is by far the best contralto of the many I have heard.

"Very sincerely yours, CHARLES L. CAPEN."

Mrs. Morrill has had a large experience in teaching. At the age of twenty-two she was called to the honorable position of director of vocal music in Lassell Seminary, and this position she retained until the department had increased to more than three times its original size in a period of four years. Then, fearing to lose her identity as a musician in Boston, she resigned her position and established a school for vocal music, having with her as resident pupils, besides numerous students from the cities and adjoining towns, six young ladies from as many different States.

Thus a school of music is no experiment with her. The new school will be called Mrs. L. P. Morrill's School of Music, and will be established so as to confer certificates or diplomas at the end of a specified course of study.

Her pupils are singing or teaching in many of the cities of the United States at the present time, and she frequently has application from seminaries for vocal teachers.

Mrs. Morrill advocates strongly American study for American students, and uses as an argument for this the fact of her own success before having studied abroad, and the large number of pupils who have come to her after having studied for years in Europe. Several of her own pupils have also returned to her after having studied in Paris, Berlin or Milan from one to three years.

While Mrs. Morrill has many pupils from the immediate vicinity of Boston, a large number come to her from many distant States. For young ladies coming from a distance she personally arranges for suitable homes for them during their course of study.

Mrs. Morrill's receptions began the second Wednesday in

December and will continue through the season. From time to time she will introduce pupils who are ready for concert or church work; also teachers who are being fitted for seminaries and colleges.

From Oscar Saenger.

Editors The Musical Courier:

ALLOW me a brief space in your columns in which to correct certain statements made by a vocal teacher of this city, Mrs. Lankow, who in your last issue accuses me of advertising as my pupil a singer who was for two years a pupil of this same Mrs. Lankow, and who has since been studying with me for only a short time.

First, I should like to assure the estimable lady that it is not my custom to advertise as my pupils singers who come to me from other teachers to have their faults corrected. In this particular instance the notice published in THE MUSICAL COURIER of December 9 was as great a surprise to me as it could have been to anyone. Doubtless the editors of THE MUSICAL COURIER know who was responsible for its insertion, and would gladly furnish any desired information concerning it.

Secondly, I must, even at the risk of seeming ungallant, candidly confess that I am not "willing to figure as a representative" of Mrs. Lankow's work.

As for the pupil in question, it is true that she has a very beautiful voice, and if she continues to work as she has been doing for the past few months she will indeed prove a surprise to her friends.

I can easily understand that Mrs. Lankow is loath to lose such a fine voice, but she should make sure of her facts before rushing into print with accusations which have no foundation in reality. Very truly yours,

OSCAR SAENGER.

DECEMBER 17, 1896.

Cedar Rapids Pupils' Recital.—A recital was given by the Cedar Rapids, Ia., College of Music on December 10, in which the departments of piano, song, vocal part music and mandolin orchestra were represented.

Sherwood in Michigan.—The pianistic successes of Wm. H. Sherwood multiply. He played before a large audience on December 4 in Michigan, the Kalamazoo (Mich.), *Evening News* of December 5, writing of his performance as follows:

The first number on the program was a sonata for violin and piano composed by Dr. Edward Grieg and played by Mr. von Ende and Mr. Sherwood. This work abounds in technical difficulties and delicate phrasing. It goes without saying that the piano was most charmingly sustained by Mr. Sherwood, who had the pleasure a number of years ago of studying this work with Grieg personally.

The chief interest of the evening centred in Mr. Sherwood, and how well he sustained his reputation as one of America's greatest pianists needs no comment. Throughout the program was most admirably selected and gave this artist an opportunity of showing to most excellent advantage the breadth and scope of his work.

The opening solo, *Solfège de Vienne*, Schubert-Liszt, was played with much delicacy and the hearers were at once apprised of the fact that as a Liszt player Mr. Sherwood is a most emphatically pre-eminent. Mr. Sherwood's touch is charming. His tone is full, large and round, of exquisite carrying power and possesses a mellifluous singing quality most beautifully exemplified in that ever charming berceuse of Chopin. This composition was an artistic triumph and rendered in a truly poetic manner.

La Campanella, by Liszt, was substituted for the second rhapsody, and Mr. Sherwood displayed a virtuosity in the rendition of this piece that was truly marvelous. The enthusiasm of the audience was so pronounced that Mr. Sherwood consented to an encore and played the tremolo étude of Gottschalk, showing no fatigue whatsoever from the prodigious wrist and forearm work involved in this composition.

Mr. Sherwood next favored the audience with two of his own compositions, an idyll and Gypsy Dance. Both of these pieces demonstrated that as a composer he should be placed in the first rank. The idyll, with its plaintive theme and ingenious modulations, was most beautifully rendered and deserves to be placed on the repertoire of all pianists. In contrast to this was the rapturous Gypsy Dance, which was played with much fire and brought out all the beauties of this composition. Rubinstein's barcarolle in A minor was next played with much finish. In this piece Mr. Sherwood was listened to with rapt attention. This composition is a great favorite with soloists, and the tempo was not taken so fast as to destroy the beauties of the composition. The march from the suite of J. Raff next followed and gave the artist an opportunity to display his virtuosity and the technical difficulties were conquered with so much ease that to the listeners it impressed itself as a composition of only moderate difficulty. The octave work was especially worthy of comment and this number elicited much enthusiasm.

The serenade by Stojowski was played with much delicacy and feeling by Mr. Sherwood. It remained, however, for the Mephisto waltz to give the audience an insight of this artist's technical resources. The conception of this piano score, renowned for intricacies, trying in all points of its technical elaboration, was truly marvelous and showed that Mr. Sherwood is eminently qualified to play Liszt as his composition ought to be played.

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PRIMA DONNA SOPRANO.
ADELE AUS DER OHE,
PIANIST AFTER JANUARY 1, 1897.

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The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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CALVÉ states in one of the sensational daily papers that she is entitled to a claim on *Marguerite* because she is French, and furthermore because Gounod did not write *Faust* for one set of artists; that no one had an exclusive claim on any rôle. All such trivial questions as this seem to engage the attention of these foreign song birds. The prominence of the star is equivalent to the destruction of the ensemble. We

shall never get any truly artistic performances until the preponderance of the star is abbreviated. Hence the most artistic production in music is a concert of a great symphony orchestra without any soloist at all. Virtuosity is not art except as virtuosity.

WE understand that negotiations are pending which eventually point to the transfer of Dr. Muck, of the Royal Opera House in Berlin, to the Imperial Opera House in Vienna, where he is to occupy the place now held by Jahn.

WHEN the Abbey & Grau Metropolitan Opera Company gives its performances in Chicago this season the instrumental work will be supplied by the Theodore Thomas orchestra, but without the services of Thomas, who is not an operatic conductor of any consequence. The Wagner performances in Chicago will therefore be conducted by Mancinelli, as Mr. Seidl is not going to Chicago.

The manner in which Mancinelli conducts Wagner is well known here; but as the seats in Chicago cost only \$3, while they cost \$5 here, the Chicago people are not entitled to Seidl. An Italian conductor will therefore direct a German Wagner performance from an Italian text, while a Polish tenor will sing it from a German text and an Australian soprano will sing it from a German text, after having studied from the syllabic divisions on the basis of the expression of French vowels. The chorus will sing in Italian, while the orchestra will consist chiefly of Germans. The Americans will pay for it all. It serves them right.

In any other country except England such a thing would not be tolerated, and it is tolerated in that country only because there is no musical intelligence there.

THE Metropolitan Opera musicales are rapidly becoming sublimated Koster & Bial performances. When such an artist as Calvé sings French songs the degeneration of French musical composition becomes painfully apparent. A declamatory recitative that tells chiefly of sad and sorrowful experiences is set to distorted melody and excruciatingly forced harmonies without musical rhyme or reason. It all depends upon elocution and diction to give force or expression to this sentimentality, and with such an artist as Calvé, gifted with voice and vocal and facial expression, the musical worthlessness of the compositions is completely exposed.

An American girl who would sing any one of the many artistic and musical songs of MacDowell or Chadwick or Nevin or Parker, or a dozen others, or any good classical song, no matter which nation could claim the composer, would not be tolerated at the Waldorf musicales. Our fashionable people want the nastiness of Guilbert or innuendo of a French song, or the superficiality of a Bemberg or a Tiersot or any of that fleeting show of musical flummery and humbug. All right; let them have it if they want that kind of mental food, but let it at least be said that they are getting what they want.

PADEREWSKI'S ILLNESS.

DURING the middle of October there were rumors current to the effect that Paderewski was very ill, and in view of the enormous amount of work done by him here in the pursuit of the Almighty Dollar it was taken for granted that his health had finally succumbed. These rumors were, however, allayed by a cablegram, which read as follows:

AIX-LES-BAINS, October 23, 1896.

Wm. Steinway:

In spite of all so-called friendly reports, I am enjoying perfect health; at least it is good enough for me. PADEREWSKI.

It was never understood what grudge Paderewski had against Mr. Steinway, as exhibited in the tone and nature of this cablegram, for if Paderewski ever had a staunch friend it was William Steinway. There must have been some foundation for these rumors, for here is the Paris *Ménestrel* of December 6, six weeks later than the above telegram, stating:

It is announced that the health of Paderewski is in such a state of exhaustion, owing to too great fatigue, that the artist has to cancel all his engagements for this season.

The only reason for doubting this latest item is due to the fact that Paderewski has no European engagements amounting to enough to justify cancellation or exhaustion. Outside of England, where he makes in francs what he makes here in dollars, this is the only country where Paderewski becomes exhausted from overwork as a pianist. Mr. Paderewski

may be exhausted in France for other reasons than piano playing, for there is no demand for his piano performances in France, and if there were a demand there would be no money in it.

For reasons which many persons in this country cannot appreciate this is the only land where Paderewski can make money in large quantities out of his art, and the question therefore arises: "Are we the one nation that has the faculty of appreciating art properly and the generosity at the same time to pay for it, or are we on the wrong track, and is Continental Europe right for not supporting such people as Paderewski, Reszké, et al.?" That seems to be the logical question to put forward at this interesting juncture. Who is it that is being fooled? Isn't it worth looking into?

GIVE AMERICAN SINGERS A CHANCE.

Like the mutterings of an approaching storm are the letters which I receive and which are beginning to creep into the public press complaining of the difficulties which American singers have to obtain even a hearing in their own country. Sooner or later there is bound to come a change. We cannot forever submit to be delivered over bound into the hands of foreign artists who mulct us and our managers at their pleasure to spend what they earn abroad. Some day patriotic public opinion will be aroused, and then the competent and deserving native artist will not be discriminated against as such. At present, however, everything foreign is good; everything American, ipse facto, is bad.

But from the standpoint of the managers, who take the risk and have and should have therefore the controlling voice, the proposition stands thus: "Grand opera at the Metropolitan never paid until the present ensemble of great artists sang there; it must pay or it cannot go on; give us a subsidy such as all opera houses abroad receive and we can afford to take risks with new operas and untried singers, native or otherwise. Until then we cannot."

And they are right. So long as opera giving in New York remains a private and unsupported business enterprise, the public who enjoy it have no right to complain if it is conducted on the only business principles by which it can be made successful.

Meanwhile I wonder why our American girls go abroad each year by the score to study music, and what becomes of them. How often is even one of them ever heard of again?

REGINALD DE KOVEN.

AND so Mr. De Koven follows up THE MUSICAL COURIER campaign in the *World*. Good!

There is one point, however, that should be corrected. Opera is not a private and unsupported business enterprise. It is semi-public. It calls for support from the people who are to fill all the space except the stockholders' boxes. If it were private and dependent upon the stockholders it would have been saved from bankruptcy this spring by assessing the box occupants. It is public, or at least semi-public, and the public will not support it for two reasons, and it is doomed to repeated bankruptcy for these two reasons, which always have prevailed and which always will bankrupt opera.

First, the high salary crime, which makes the price of admission prohibitive for the public at large and the musician. Second, and flowing from the first, the impossibility of a great ensemble, as the high salaried artists get such tremendous sums of money that only a very cheap and mediocre support can be allowed. As instances this season the Tannhäuser and Meistersinger performances can be pointed out. The ensemble was necessarily wretched. The stars get all and more than can possibly be taken in at the box office. This makes all the "assistance" of the cheapest character. The high salary crime brings the high salary money grabber into prominence at the sacrifice of the artistic whole.

Go ahead, Mr. De Koven, we welcome you and everyone who will follow us in rescuing American musical art. It must be saved, it can be saved, and it will be saved. Down with the insincere foreign money grabbing crowd that gets one million dollars a year of American money and that cannot get any decent salaries on the continent of Europe, and that with this annual million dollar tribute paid by Americans succeeds in strangling American art and American artists. The crowd is led by Reszké and his family, and has no sympathy with our struggling American artists, who are driven into obscurity and poverty by this foreign element. Out with them all! Music can live and thrive and succeed here without them and will be healthier as an art than it is now. We are losing all our individuality through this annual foreign invasion. It signifies death to American musical thought.

RESZKEISM

AND ITS SIGNIFICANCE.

IN a comment on the failure of Mapleson and the Imperial Opera Company in Boston a few weeks ago a writer in the Boston *Transcript* said:

The reason grand opera fails in America is simply: The soloists ask about ten times what they receive in Europe. The manager gives them contracts. Then he charges the American public two or three prices in order to pay the soloists. The public stays away, the management has no money to pay bills. The orchestra does as any business man does with people that do not pay. They refuse to play, and then they are "a disgrace to American civilization."

This was written in reply to the charge that the orchestra was the cause of the failure, which, of course, it was not. Mapleson agreed to give Darclée, a soprano who was unknown here until she came here, just as Reszké was unknown until he had been engaged for America, \$1,100 a night, and to De Marchi, a tenor, also as unknown, \$800 a night, and others in proportion. Why did Mapleson sign such contracts? Because it has become a well-known professional fact that Reszké and his brother, who were poor men before they came here, are making with their family associates engaged in various capacities at the Metropolitan about \$10,000 a week, and all the opera singers in Milan, in Paris, in London, in Brussels, &c., knowing this, refuse to sign for America unless such tremendous salaries are apportioned to them.

The following letter from Paris gives some interesting details on the pending subject:

PARIS SPEAKS.

PARIS, December 7, 1906.

Editors *The Musical Courier*, New York:

Would you kindly give this letter space in your next issue and oblige many Americans in Paris who happened to read your articles of November 18 and 25, and were pleased to see your paper take it up so strongly for our own American artists, and condemning the way a few try to run things to suit themselves?

All you said about de Reszké and Grau is God's truth, only you did not strike the right keynote. With Jean de Reszké, to be very mild, it comes natural to him, and it is in the blood and characteristic of his nationality. He is revolutionary, like all the Poles. Just look at it from a business standpoint. Take, for instance, the strikes which occur from time to time in the cloak and clothing business in New York, and you will always find that the most disturbing element and its leaders are countrymen of de Reszké.

Now, how foolish it is for him to say that he had nothing whatever to do with the engagement of his sister-in-law. He may stand on a stack of bibles 1) feet high and swear to it, but no good American will believe him; besides, he need not be ashamed of it. Why does he not come right out and say, "Yes I did," and everyone would answer, "I would do the same, and always help my own family first."

Is not Madame Nordica's word as good as Jean de Reszké's? Who was Jean de Reszké before he was brought to America? (Give us his right name and place of birth.) It is true, he was and is a great singer and artist, but that does not give him the right as a boss to try to run everything his own way, and that Mr. Grau should be forced to look on. This is more than we can endure. When de Reszké retires—which will come soon, whether he wants to or not—we suppose all opera houses will have to close, as there will be no more Polish leaders. But don't forget that we had good singing long before his, and we shall have plenty more long after he is forgotten.

How much of a fortune could de Reszké show before he went to America a few years ago? How much did he get for his singing in London, Paris, &c.? He could not buy any villas with it, nor racehorses; and this is the man who wants to exclude American artists! But what is more surprising than all is that Mr. Grau should tolerate such proceedings. He knows well enough that the American people have been good to him, and he has made his living in America for many years. If he only looks back a little at his misfortune last spring, when Americans were generous enough to start him up again! Never in his life could he have found enough people in all Europe to do for him what Americans did, and yet he is ungrateful enough to say that American artists must stand back and wait until he cannot help himself; then he will give them an engagement. And all this either to please or for fear of de Reszké and maybe the scandalous Duc d'Orléans.

Or does Mr. Grau think that when he is once gone the Metropolitan Opera Company will be a thing of the past. Oh, how mistaken he is! De Reszké is laying his plans even now to overthrow him, for he is so treacherous, while he is so friendly face to face, yet turn your back and he'll stab you; but his trickery with helpless singers will not win in this case, for de Reszké will have to deal with busi-

ness men, and it will come down to real, straightforward business.

These are the opinions of about

TWENTY TRUE AMERICANS IN PARIS.

We hope you will let this letter appear in your next issue without fail, and then we shall have some more to say later on about other parties.

Certainly Reszké knew all about the engagement of his incompetent relative—Mme. Litvinne—unless he asks us to look upon him as a driveling idiot, which Americans will certainly refuse to do. He was engaging her for his own Opera House, for that is exactly what the Metropolitan Opera House is in spirit, a Reszké establishment. Not satisfied with the enormous sums paid to him, to his brother and to his brother's brother-in-law, who has charge of the box office on the nights when Reszké sings for fear that Americans may reduce the percentage—not satisfied with this, he saddles this third-rate singer upon us, actually resuscitating her from a fifth-rate show at Lyons, France, and—think of the impudence, the utter disregard of art feelings—he seriously proposes to bring her forward as *Isolde*, a rôle she never studied until she came here a few weeks ago.

But we deserve this; we deserve just such treatment. Mr. Reszké, judging from his own experience and point of view, looks upon our artistic instincts with contempt. He has measured us correctly, and concluded that we could endure Litvinne and subsequently, with his support, make her another Reszké adjunct of the opera, which signified for him the placing of another relative, the displacement of another American—Nordica—which he manipulated beautifully, and just so much additional income.

Mr. Grau can do nothing in the matter. His position is purely ministerial; he represents a corporation of which Reszké is a stockholder and with which he and his family are at the same time under contract. This signifies that Reszké conducts the whole business, while all the responsibility falls upon Mr. Grau's shoulders. In the days of Mr. Abbey, who never appreciated responsibility and who was a reckless operative speculator, the responsibility also fell upon Grau, but now it is in full view of the world that Grau must assume the burden, and Reszké knows as well as all of us that he can lose money only in case of failure, while Grau must lose his money, his time and his reputation.

Besides all this Reszké has been shrewd enough to place Mr. Grau under obligations in the Covent Garden management contract, for he has succeeded in creating the impression that it was through him (Reszké) that Grau secured the management of Covent Garden. This gives Reszké the control of the whole musical season in New York and in London, and this was the source of his vindictive utterance against Nordica when he said that he would never sing with her again. He meant on the Covent Garden stage. He did not say that if Nordica would sing at Covent Garden he would resign. Oh, no! He does not belong to a resigning tribe. He simply ostracizes her by refusing to sing with her, which is equivalent to artistic banishment; for, no matter what Nordica may say as an unctious, her provincial concert tour, despite its revenue, is nevertheless artistic exile and signifies that Reszké has driven her out, as tyrants drive recalcitrants out of their territory, and his territory consists of the New York, Chicago and London opera houses. Quite a man, Reszké, quite a man! *A la bonheur*, says the Frenchman, and you deserve it all. Everyone should glory in your brains, but if you prevail much longer music in America will be dead, and music is more important than Reszké.

The New York *Commercial Advertiser* of December 17, in commenting on this state of affairs, wisely argues:

If the money which goes to support the pretentious superficiality known as Franco-Italo-Teutonic opera were expended in furthering the development of American music and musicians infinite good might be accomplished. A million a year—what might not be done with it?

It is not necessary to go to this extreme. If only one American could find once a season a début at our Opera House, or one American opera staged once a year, these simple tributes would be sufficient. The management will reply that it cannot afford such a luxury. But there is the case of Elaine. Bemberg, the composer of that commonplace plagiarism, happened to be one of those casual, intermittent friends of Melba, who has the habit of finding such rare jewels about once a year. With the

aid of Reszké she forced the work on our stage, and it, of course, failed, and that is all that could have happened to a similar opera of an American composer. *But it did not happen.* No American composer can ever find an opportunity to fail on the Metropolitan Opera House stage, for Reszké will never give one an opportunity.

He will foist a Litvinne upon us, but no American girl can get a début. Oh, no. The fact that she is an American at once condemns her.

Such, then, is the sum and substance of Reszkéism. It is in opera the quintessence of monopoly, and its outgrowth individual bossism. There is no question that Jean Reszké personally is a most pleasant, a most delightful individuality, but in this discussion we are not figuring with the private personality; we are investigating the effect and influence of this personality upon the public, and particularly the musical public and the musical art of this country.

Is it understood among us that the centres of art are in Europe? It seems that such is the general impression. Then why is it that continental Europe and its art centres can constantly spare the greatest of living tenors, as we are in the habit of calling Reszké? Reszké sings only here and in London, on stages he virtually controls. Why not on the Continent?

The reply would be that we—New York and Chicago—and London are the great musical art centres, and as such we hold Reszké, the greatest tenor, in our grasp; that is the corollary. But is it true? Are we—New York, Chicago, London—the greatest musical art centres because we believe that Reszké is the greatest living tenor? Is he not the greatest living tenor with us only since we know him? Does it follow that because Vienna, Milan, Munich, Berlin, Brussels, St. Petersburg, Naples, Bayreuth never heard the tenor Reszké, and would not pay him \$500, or even \$300, a night, while we pay him from \$1,500 to \$3,000 a night—does it follow, then, that those musical centres have lost their sceptres and that they have passed to New York, London and Chicago?

What a gullible people we are. How this shrewd Pole has managed to bamboozle us and how he must relish the great joke. Reszké knows that they would not listen to his German diction in Bayreuth, and as to his big brother, the German critics would be compelled to postpone criticism until they had recovered from the fits of laughter his German would propagate. We are like a set of overgrown children and have not even reached the age that acquires the sense of the ridiculous as it is personified in the conduct and manipulations of Mr. Jean Reszké of Polen and the Weichsel. On the Bowery they would call him a dandy, and suppose we, too, should call him one?

ARTISTS AND AGENTS.

THERE is so much of vital importance to musical artists in the following article of the Columbus, (Ohio) *Sunday Morning Press* of December 18 that it becomes essential to publish it in full:

The time is close at hand when some of the American musical agencies who have carried their heads very high, proclaiming themselves as the "very best" the "most reliable," etc., etc., will be thoroughly understood by concert managers throughout the West at least. Some of these agencies do not hesitate to proclaim singers who have been extracted from European obscurity as artists of high standing in the art centres of Europe, when, in fact, those centres knew them not. The result is, to their clients a fiasco and chagrin, and to the agencies, in the future, desertion by their clients.

The warfare being waged by the New York *MUSICAL COURIER* in behalf of American singers versus foreign ones of inferior attainments is being said "Amen" to all over the country, and we join in that "Amen." But let not *THE COURIER* put all the blame for the condition of things it deplures upon the "taste of the American public for the foreign." Such a taste has existed, but there is a matter in this connection that should be taken into consideration, and that is the spirit of jobbery on the part of the agencies, which, perchance, can make twice as much money by pushing forward obscure foreign singers to the point not merely of over-recommendation, but sometimes to the point of distinct misrepresentation, as they can by properly advertising American singers of merit.

The American singer does not submit so easily to those little arrangements by which "the other fellow" gets the lion's share of profit. A careful consideration of this fact leads to the belief that right on this point there is a colored gentleman in the woodpile, who is responsible for some of those "foreign fiascos" who are put forward by the agents as "prima donnas" of high standing in the "art centres" of Europe.

These remarks are suggested partly by recent events in this city, where one of these foreign "prima donnas" who have created "a stir" in the "art centres" of Europe duplicated the failure she recently made in New York city, which was commented extensively upon at the time by *THE MUSICAL COURIER*. There are also former local experiences, not a few, of more or less marked degree, of such failures. Every local society and concert manager talked with during the past week has a list of such. From all these comes a similar story. Some "sole and only trustworthy" agency, or perchance, a manager at the head of some supposedly respectable company, has foisted upon them as "first class" an artist or artists whose day is over; or whose day has never arrived, or whose voice is worn out

or whose voice is drowned out by the cup that cheers and also inebriates.

The condition of things in this country, deplored by THE MUSICAL COURIER, is not all due to an unreasoning public taste for the foreign. The Western public, at least, does not demand nor does it enjoy "foreign fiascos." Neither do the local managers and societies. But they are all obliged to depend more or less upon the truth and honesty of the agencies in the engagement of artists. If these should represent an American singer as first class she would be engaged as quickly as a foreigner. But as long as these agencies put forward no American singers, how are the Western managers and public to know of their existence? The trouble lies no more with public taste, and in the West, at least, not as much as with the jobbery of these agencies which make a practice of foisting third-rate or wholly unknown foreign artists upon their patrons at first-class prices, because there is more money to be made out of it by the agency than there would be in the legitimate management of a native artist of merit.

There certainly will be a remodeling of the whole managerial system in America. Sooner or later—probably sooner. Only recently a syndicate of speculators secured the services of a manager and sent an opera company "on the road." After a number of weeks the scheme collapsed and the manager left the town after having promised the singers their salary the next day. Of course they waited in vain and had to get home as best they could.

Unless something is done by one of the present American managers of musical artists to reform the whole system, which, as it now exists, merely fosters the propagation of the foreign artist, with the relegation of the American artist to the background—unless one of these agents distinguishes himself by assuming the mastery of the situation (and this is the very moment for doing the work), some one will appear on the scene who will represent the total of grievances and attract the whole managerial business to himself. The time certainly is ripe for a great stroke. The prejudice against American musical art and artist has been made so great, so intense, by the foreigners who look upon America as the great gold mine of European virtuosi that any manager who possess the acumen, the energy and the knowledge of the business and who is great enough to absorb the situation can become the most formidable impresario we have ever had.

THE NEW COPYRIGHT.

PRESIDENT CLEVELAND may at any moment sign the new copyright bill recently passed by the lower house of Congress, after having passed the Senate some time ago. It is said that the measure was hurriedly rushed through while only about fifty members were present. Every member of Congress has had ample time to study this legislation, and if those who had no interest in this important bill did not vote so much the better for them.

A letter addressed to this paper by the foremost authority on copyright in this country, which we append, will interest the musical world:

THE SECRETARY'S LETTER.

The time comes at every stage in the progress of the idea of literary property when private convenience must give way to the principle of justice. It is thus that piracy is supplanted by law. It is therefore no argument against the Cummings bill that it may inconvenience those who desire freely to use the products of the minds of others at church fairs.

It is much worse that a single composer or dramatic author should be robbed at one night stands than that every church fair in the country should be deprived of the pleasure of playing the plays or singing the songs of others free of charge. The remedy proposed by the Chicago Tribune writer, viz., that purchase of a printed song or play should carry the right of public singing or representation, would reduce play-right and song-right to a nullity. The value of a play is almost wholly (and that of a song has come to be to a large extent) in its production rather than its sale over a counter. And if we are to protect property at all it must certainly not be left unprotected at the point of greatest exposure, which is always the point of greatest value.

So far we are speaking in the abstract. The practical working of the Cummings law would doubtless not be onerous upon any legitimate use of play or song. If so, it will not be difficult to make clear the grievance and secure a change of the law. This was the case with the extreme penalties of the law of 1891, which were changed by the Covert bill when found to be too harsh under new circumstances. In the framing of the final text of that law the American Copyright League took the lead, and although it has indorsed the Cummings bill unanimously, it would doubtless be the first to advocate its improvement as revealed by experience. Until 1891 it was experience that we lacked in international copyright, and it is valuable experience which that law has given us. By all means let us try the Cummings bill.

Again, it is not certain that composers and playwrights would not be willing to have certain songs and short plays

or parts of long plays produced at church fairs, either for charity's sweet sake or as an advertisement. Strictly speaking, the Century owns the copyright of every word it prints, and could enforce the copyright law, even against quotation, except where a special waiver is made in its "editorial sheet" of extracts sent out for that purpose. But actually no such result occurs. The quotation of whole articles is forbidden, since it would defeat the object of the magazine in taking pains to get original matter. But extracts or quotations within reasonable limits and properly credited are of some value to a magazine, and in general editors of newspapers know and observe the proprieties.

For the rest, the church fairs have the whole range of foreign song and drama before 1891, and of American song before 1854, to select from, besides much other non-copyright work, and if sorely tempted to make use of the rest they may well fall back upon their ingenuity in other fields, and upon the injunction to render unto every man that which is his own.

ROBERT UNDERWOOD JOHNSON,
Secretary American Copyright League.

If owners of copyright compositions will charge too much for performing rights the songs and compositions will not be heard. It is therefore easy enough to dispose of the question of imposition. Those songs and musical works only will be heard that are liberally controlled.

It is an old story in England and France. Certainly mental work should receive its physical emolument, just as physical work receives it. The mere appreciation of a good song to the extent of graciously singing it in public may be a compliment to a composer and may help toward disposing of copies at his publisher's, but when artists get fortunes for singing and playing why should the productive source be satisfied with fame only, and a small income?

In this country, however, there will be very little trouble about this bill if it should become a law. The foreign artists who get the princely salaries here do not sing the songs of our home composers. The Reszkés, Calvé, Melba, Plançon, Lehmann, the German contingent—all the crowds of foreigners who take a million of dollars annually to Europe and then discuss us with contempt after they get home, they will not interfere with American owners of musical copyright. And as to our own artists, why, the American composer knows how small the stipend of the native singer is, and that he or she cannot afford to pay for the privilege of singing a song. The prejudice against Americans acting equally against singers, players and composers will reduce the effect of the proposed law to a nullity. There are no victims in sight here.

PLEASE, MR. RESZKÉ.

MR. RESZKÉ, boss of the New York, Chicago and London opera, we call upon you to give American singers a chance. They spend millions of dollars annually to secure a European musical education, and America pays you and your associates annually a million dollars. Now, please, in return, as a simple courtesy toward a nation that has made you famous and you and your family rich, please give some of these Americans, pronounced talented by their European teachers, one opportunity to disclose their talents on your opera stages, Mr. Reszké, please.

THE annual catalogue of Yale University, issued a few days ago, shows the following table, which constitutes a kind of summary of the various departments for the respective years:

	1893.	1894.	1895.	1896.
Graduate.....	143	138	176	227
Academic.....	1,066	1,150	1,190	1,297
Scientific.....	601	602	594	553
Art.....	30	41	46	53
Music.....	0	25	53	76
Divinity.....	119	116	105	104
Medical.....	80	100	125	138
Law.....	188	195	224	213
Totals.....	2,302	2,350	2,415	2,405

The increase in the department of music of one hundred per cent. in 1895 over 1894 and of fifty per cent. in 1896 over 1895 is due to the dismissal of an old fossil and the substitution in his place of an intelligent American musician.

There is practically no advance in the art department at Yale. The reasons for this can be readily explained, but would be out of place here.

Amy Fay's Piano Conversation.—Miss Amy Fay gave a piano conversation at Scranton, Pa., on Tuesday evening December 15, under the able management of Mrs. Harriette Balentine, of Scranton. The impression made by Miss Fay was so favorable that the management expressed a desire that she should return and give a second concert.



LA GLU.

Once 'pon a time was a lad,
Alack, alack, woe to me!
Once 'pon a time was a lad
Who loved a girl who did not love him.

She told 'm one day: "Bring me to-morrow"
Alack, alack, woe to me!
She told 'm one day: "Bring me to-morrow"
Your mother's heart to feed my dog."

He went to his mother and killed her,
Alack, alack, woe to me!
Went to his mother and killed her,
Tore out her heart and ran with it.

And as he ran, he tumbled down,
Alack, alack, woe to me!
And as he ran, he tumbled down,
And the heart fell to the ground.

And as it rolled on, he heard it say,
Alack, alack, woe to me!
And as it rolled on, he heard it say:
"Did you hurt yourself, my darling?"

—From the French by Benedict Papot and published first in the Sun.

THE most interesting event of the season so far is the return of Calvé. Feeling amiably disposed, we got out our vocabulary last week and rioted in gorgeous adjectives. I called the French woman a playful puma, and I confess that I did so because the alliteration tempted me and I fell. I am tired of speaking of Emotional Emma as a tigress, as a cat, a panther, and wavered between ocelot and puma. The latter won the night.

She is, of course, nothing of the sort. If you analyze her *Carmen* you will find in it grave material for a sermon. The amorous female in fiction has long held sway, and on the stage, since Sardou ruled the theatre, exhibitions of lust, with the pleasing admixture of cruelty, wantonness and nimble, tantalizing coquetry, have not been infrequent.

* * *

Sarah, the queen of the French stage, as she hath been anointed of journalism, is the most perfect exemplar of the cunning, dangerous art. I do not hesitate to place Calvé next her in rank, for Duse never excelled, or, at least, never attempted pictures of that sort. Calvé gives us the wild woman, as Lombroso calls *Carmen*, with great power and great art. She rubs against any male in her vicinity and purrs and pouts until the foolish animal sickens with love and surrenders. Her magnetism is enormous—it just escapes the flaming hem of sensuality, and is, to put it mildly, violently sensuous. The moral of all this is that Calvé dares on the stage to portray the actions of a cold hearted, hot blooded young woman who is not especially critical about the quality or quantity of her lovers, except that they must be strong. Her comprehensive survey of *Escamillo's* vigorous figure demonstrates that only too plainly.

* * *

Calvé deftly tempers her realism. She is never coarse, but she is suggestive. To deny her powers of suggestion would be to topple over the entire framework of her curious art. A pure *Carmen* is inconceivable — as inconceivable as a capricious *Micaela*.

Calvé has imagination. It disengages her work of its earthly element, it gives wings to the sordid and cruel *Carmen*—a piquant, voluptuous compound, all fire and caprice, but also an ignorant, low browed, small souled little animal, when all is said and done.

There is no particular lesson in her life. She exists to-day here as well as in Seville. Sometimes she is ugly and slashes a rival or a faithless lover with a razor, and then she is put in a cell and made a heroine of by silly women and sillier men, and is sent flowers and messages of sympathy. But she is the same old

Carmen of Merimée, a creature as lawless as the cat and dangerous as dynamite.

It is the inevitable touch of humanity in Calvé's representation that gives it such high value.

I vividly remember Lilli Lehmann's *Carmen*. It was marmoreal, but it was not Merimée. She gave the part the classic flavor, the antique touch. So would Sarah Siddons have played it. The ruthless, helpless instrument of destiny, the woman who destroys those she loves, who maddens her men and dies grandly, nobly, but not the death of the common gypsy wench of Bizet. We prefer Calvé's interpretation.

As a mere matter of record, Calvé did not sing as well as her wont the last night. She was rather short breathed in her phrasing and there was some transposing of the music. Her voice was not brilliant and her top tones were a trifle forced. She was laboring under great excitement, that could be easily seen. The entire opera was executed at high pressure, so it would be unfair to criticise some minor details. I never remember seeing her so delightfully vital and so full of energy, except on that memorable first appearance, when she did the *dance du ventre* in the second act—only that one time, and never since.

The outburst of virtuous critical indignation scared her into reserved rhythms ever since.

A plague take the critics! We are the kill-joys of life. We even blasted the joys of the Netherlands kiss, that most dynamic kiss, at once a curse and a caress. Plague take us, I repeat, and then turn myself to the further fabrication of my hash.

Eames enthralled us with her *Micaela*, the virginal quality of her voice and her exquisite art being in happy confluence with the rôle. *Micaela* is not a fascinating girl. In the book she is lachrymose; in the opera is given to implorations. What sweet foils the two women made the other night! If Mr. Grau will provide a good *Toreador* Carmen may become the favorite performance of the season—that is, if Lohengrin has not the lead.

Yvette Guilbert came to town again last week. She is at Koster & Bial's, and she is plumper and prettier than she was last season. She is as incomparable, as unique, as strange an artist as ever, and her work is still charged with tears, smiles, oaths and penetrating sweetness. There are moments when you swear that she is adorable and across her vision of life flows no foulness or knowledge of sin. She has an angelic smile, the smile seen only on the lips of some innocent young girl, and you wonder vaguely if this woman with the straightforward gaze has really seen the Paris of the exterior boulevard, has explored the anonymous secrets, the slimy secrets of soft-scented boudoirs. Then the smile widens into a gash of cynicism, with despair and defeat at its corners, and the voice, like a still, smooth lake of gold, becomes rasped and ruffled. Hoarse cries that must be uttered by the throat of the damned, mocking bursts of laughter, laughter that soils as it sounds, and then the strange case of the virginal and vicious is unrolled before our eyes—unrolled by an art as cunning as Stevenson's, revealing a double personality, a multiple personality; revealing a great artist, who takes on the sighs, sobs, pain and pleasure of the humanity that grunts and sweats, prays and dies beneath the sun and earth.

Yvette Guilbert adopt the hide-bound formulas of the regulation dramatic art? Never! She has evolved a formula distinctively her own, and on its wide keyboard she sings her brave and sad songs of life. It is our life just as much as the life of Paris she celebrates in her inimitable way. It is the life of the gutter, of the palace; the life that is intimate, morose and daily. She neither glorifies nor praises vice. She simply detaches with an infinite tact of selection and a delicate sense of vital values a certain episode, throws it upon the screen of her rare, sensitive and highly emotional personality, and we get life at first hand, a picture whose truth is indubitable. If our sensibilities are jostled, is it the fault of the singer?

Guilbert is a microcosm in corsets. Her range of character exposition seems practically inexhaustible. She has nimbleness, facility, adroitness and the unfailing humor, the large view of the panorama that passes, the charity and the horror—all these she ex-

presses without a false note intruding. Her voice has the same acid sweetness, the voice of the oboe—it is gold, silver and dull lead, without a gleam. She uses it as does a great singer, and it can be as eloquently as Calvé's, as liquid as Melba's, as harsh as hell itself. Her diction is as shifting in hue as a kaleidoscope. It is the willing servant of her cunning brain, and it reminds me of some strange instrument in the hands of a marvelous virtuoso. It can discourse most eloquent music, and it can be vile and raucous and vulgar and murderous.

Last week she gave us a part of her new repertoire, and a few numbers from the old *Les Jeunes Mariées* would make the judicious grieve if it were translated. It was shocking—and diabolically true. Then Yvette put it aside and came forward and in thrilling accents sang *I Want Yer, Ma Honey*. But what a changed song! Its native wood note wild was missing, and in its stead we got glistening, sensuous sweetness. It was indescribable, the manner with which she delivered May Irwin's simple negro ditty. Even in the English verses the manner and matter were so widely divorced that the old song was new and curious.

The same thing happened with *My Pearl Is a Bowery Girl*. It, too, suffered a rich sea change by its transposition from the Bowery to the Batignolles. It was outrageously comic, but also strange and almost paraphrased in sentiment. Yvette sang her masterpiece, *La Glu*, which is the most awful, the most sinister presentment of a mother's love a morbid mind could have invented. The boy who cuts out his mother's heart to gratify the sadism of his mistress tumbles down, and the dropped heart sighs, "Hast hurt thyself, my boy?"

Can anything be more ghastly? It is Poe re-enforced and raised to a triple power by suggestions of Baudelaire and Paul Verlaine. As chanted by this French woman it was a magnificent exhibition of eloquence, morbid and shuddersome, yet magnificent. She closed with *La Soularde*, which she recited inimitably, and then, as the big house fairly rose at her, she returned and became a woman, just a nice, sweet woman, with a little touch of gall in her, for she gave an imitation of Sarah Bernhardt, and how! It was superb, and we heard Sarah, saw Sarah until the finale, when an intentional tint of exaggeration barbed Guilbert's epigram, and we all laughed, for we understood.

Bewildering, fascinating Yvette!

Make way for the canny Scotsman! Ian Maclaren, otherwise Dr. Watson, has recently held forth on the authors of the day. He ranks Barrie with Scott and Thackeray, which will be embarrassing news for that talented and modest young writer. He declares that Barrie ranks above Dickens, which proposition some of us will dispute. He places Barrie above Meredith and Hardy, which will amaze Barrie, and he brackets the names of Edna Lyall and Mrs. Humphrey Ward!

Aweel, aweel, mon, but ye're a pair creetic!

Dr. Watson speaks in pulpit accents of the decadence of Hardy. I wonder who told him that Hardy had deteriorated, or does he mean to include the greatest fictionist since Thackeray with the decadent movement in literature, a movement that is but a flip of paprika in the soup of the day?

Certainly Hardy shows no falling off in *Jude the Obscure*. It is a masterful production that will outlive the entire body of latter-day Scotch literature, with the exception of Stevenson. Dr. Watson perhaps does not like truth in fiction, and truth informs the entire book, especially the sort of truth unpalatable to well kept divines holding easy ecclesiastical livings.

Enough of this; let us pray for Dr. Watson's conversion, and also that he will read more and write less.

Is it not cruel fate for Alexander Salvini to be snatched away in his prime? The son of his father, but not in an invidious sense, was this gifted, dashing fellow. How virile he was; how he could strike fire from the most commonplace dramatic flint!

Salvini was too young a man to die, and young as he was he had made a multitude of friends, while the theatre-going world was fond of him for his earnest and robust work. His methods were never mincing. He was lacking in polish, in finesse, but time would

have smoothed all defects, and his abundant youth, magnetism, gallant bearing—were not all these an ample cloak to cover up any shortcomings?

What an actor of romantic rôles was the younger Salvini! He had the genuine temperament for "costume parts," as the modern dress coat actor sometimes contemptuously calls them. I shall ever regret that Salvini did not get *The Prisoner of Zenda*. He would have been an ideal *Rudolf of Rossendyl*.

It may be pure superstition, but this year of 1896 that is fast slipping by seems to me to be a sinister one for the dramatic and musical profession. So often have I, since last January, been forced to pen unwillingly obituary notices that I begin to feel like an undertaker of inky regrets. I wish the death angel would rest a bit, or, if he must have food for worms, devote his attention to the large crop of those who preach against the immorality of the dramatic profession.

Instead of Richepin's *La Glu* being an immoral or nasty song, it proved to be a horrible sort of preachment. Yvette Guilbert sang it at Koster & Bial's the other night, and it is by far the most tragic thing she does. If Mr. Moody had been there he would have perhaps acknowledged that Yvette, too, knew something about knocking at the human heart until it was sore with apprehension. Not even John Knox, when he so rudely bruised the tender heart strings of Mary Queen of Bothwell, Darnley, Rizzio, Chastelard and others, could have caused a more genuine thrill of horror than does Yvette in this sad crooning story.

You know it, no doubt. The boy who is commanded by his light o' love to fetch his mother's heart. The insane sacrifice, the return to the woman, the spilling of the heart in the gutter, and its wail of pity because the lad, too, has fallen and perhaps hurt himself. The antithesis is bold—bold to cruelty. The mother's love, the careless love of the courtesan.

Surely Yvette can never have learned her art in any school. It is distilled from a vast experience and from a big, sympathetic heart. No woman could have touched us so with a song of that sort if she had not deep well-springs of pity to draw from. It is more than art—that is, executive art; it is a great temperament, whose gamut reaches from heaven to hell, with the earth included.

I admit that I grow angry when I hear this woman referred to as a singer of indecent songs, or classed as a mere music hall raconteur. She is a great artist, and while she has her artistic forbears, she stands alone, an extraordinary creature, difficult to classify, yet one whose attacks on your sensibilities is so comprehensive, so intense, that pet and pat formulas of criticism do not fit her phenomenal work.

I suppose to many she is only a Gallic, yellow primrose, and for these she sings Bowery lyrics and pretty songs about Lingerin' Lucys, but her true note is the tragic, the morbid tragic. No actress or singer of her generation has sounded the depths of the under world of human nature as has Guilbert. She can wrench tears from a carrot.

With what a charm she invested *Je te veux*—that negro song of May Irwin's, *I Want Yer, Ma Honey*. Not to have seen, heard and appreciated Yvette Guilbert is simply an admission of indifference.

She is the Duse of the café chantant.

I detected the master hand of Mr. Marks, otherwise "dear old Teddy, don't you know," in the negro songs and the Bowery annex of Miss Guilbert's repertoire. He has been coaching her in diction. She says "Valk'n on de beitch" in *My Pearl*, and the audience, always looking for recondit meanings, yelled. Yvette says "See!" in true tough fashion, but it sounds like "Ci." Yet her English has vastly improved since last season.

The new Breese carbon of her is a wonder. She wears a Bacchus-like crown, and the face is full of feeling despite its cynical expression.

The Cherry sisters before they left us went to the opera. Max Hirsh was almost paralyzed Friday night of week before last by the apparition of a semi-human face wearing a sun bonnet like an aureole intrude itself at the box office of the Metropolitan Opera House. Max was sadly calculating how many opera houses he could have filled at this particular Carmen performance, that is, if the seats

and the walls of the buildings had been elastic, when he heard a file-like voice.

"Say, Mister, how long air ye goin' to keep the perfession moonin' out in the cold? I want a box fer the Cherrys, and a good one, right away!"

Recovering himself, Mr. Hirsh saw the sunburnt quartet from the West, and said in his blandest accents:

"Certainly, ladies. I have only one box left. It is next to the Vanderbilt's, but you won't mind that, will you?"

"Ain't ye got nuthin' downstairs?" said Cherry Ripe, suspiciously.

"Nothing," replied Mr. Hirsh. The sisters consulted anxiously.

"Say, young man, air the Vanderbilts in their box this eve?"

"Certainly, they never leave it." Now Mr. Hirsh was becoming angry.

"And have they all got their diamond crowns on?" The sisters eagerly crowded about the window.

"Got their diamond crowns on? Why of course. They never take them off. And they wear ruby slippers and golden gowns. No lady is allowed in the boxes here unless she wears a diamond or pearl crown. It is a rule of the house."

The Cherrys grew pale. They held another pow-wow, and then the eldest of the tree said in despondent tones:

"Oh, we didn't know youse was so grand here. Up at Mr. Hammerstein's they threw silver at us, but if it takes diamonds to get into your place, why I reckon we'll push on. But we did want to see Calf kill the bull in the bull-fightin' operry." Then they filed sadly out and were blended in the nocturnal drama of Broadway, and Mr. Hirsh was caught just in time by sympathetic friends as he swooned.

That was a very happy little speech made by the old Duc d'Aumale to Sarah Bernhardt after she asked him to be seated.

"I am very old, it is true," he gallantly twittered, "but I can still remain standing in the face of genius."

The duke must have flattered himself. He is said to have made the same remark to the famous actress Croizette, to which she neatly retorted:

"Who could not, M. le Duc?"

I congratulate Mr. Hoyt and Mr. McKee on their new star, and also suggest that they take out heavy life insurances before entering into the scheme. Mr. Mansfield is no chicken, and if Hoyt & McKee handle him successfully, why, then the millennium is at hand, or Richard is not himself!

I do not see the necessity of Mr. Hoyt or Mr. Mansfield stating that high-class plays are to be produced. One of the best things Mr. Mansfield ever did is *Prince Karl*, something quite in the Hoytian vein. Why shouldn't Mr. Mansfield play in a Hoyt production? He has appeared in stuff that is a thousand miles artistically below Mr. Hoyt's clever and sometimes truthful pictures of American life. Compare Castle Sombras with a Texas Steer! You cannot, except to the detriment of the former. Compare The King of Peru with A Black Sheep! Which is the truer transcript of life?

It is the fashion to criticize Mr. Hoyt as a maker of rude farce, but his vision is a keen one, and he has certainly given us some truthful types of American life.

As for Mr. Mansfield, I wonder if we shall ever get anything really satisfactory from him. This sounds impertinently paradoxical, but I mean it in all sincerity. He is continually being called the leading actor of the American stage, and a rival of Tree and Willard.

What has he done to justify this claim? I see nothing but a magnificent array of failures and a man who, with a goodly amount of the histrion's temperament, has gone wrong from the start. I admit that he has mimetic talent and temperament, although the latter in no large quantity; yet he has turned his face from nature most stubbornly and refused to play in any but morbidly artificial pieces, and in them has developed mannerisms that choke and almost completely obscure his native gifts.

Versatility, forsooth! In what play has Mansfield disguised for a moment his objectionable elocution, his shambling gait and fantastic personality? He is

most successful when a part fits his curious and almost inhuman individuality. I never saw an actor who was less versatile, by the grace of God, as the Germans say.

His *Chevalier* is an old tottering paretic, a slobbering paralytic, who mouths and mumbles. Is this the character?

Not quite. Mr. Stoddart refused to play the part, because it seemed too young for him, and not—as I have read—because he could make nothing of it. The baron was not a senile idiot, but a man who interested women. Is Mr. Mansfield's *Chevalier* interesting to women, except as a shuddersome, loathsome creature? He is not the man of the story, by any means.

Of Jekyll and Hyde it is not necessary to say much. It is a bogieman piece, to frighten children—a melodramatic, limelight piece—without a suggestion of the profound psychology of Stevenson! *Dimmesdale*, *Napoleon*, *Nero*, *Don Juan*, *Brummel*, *Shylock*, *Rodion*, *Gloucester*, *Sir John Sombras*, all shallow variations and without the shadow of versatility. Mr. Mansfield stalks through them all. Mr. Mansfield, mincing, elaborately finical, self-conscious, without a ray of humor, of kindness, of human nature.

Surely here is no achievement—nothing that a character actor of fair abilities could not compass.

Mr. Mansfield has imposed his foibles, his affectations, his stilted, narrow, hard, stippled art and his lofty mannerisms on us until by sheer dint of the man taking himself morbidly serious the public has followed suit. The result has not been favorable for his development. He has stereotyped himself into an image of disdain. He is rigid, his enunciation resembles no spoken tongue, his gestures are wooden, his walk—heavens! what is the Mansfield walk?

Originally modeled on the famous Irving limp, it has outdone a bad model in its irresolute, ungraceful gait. Mr. Mansfield's poses are so artificial, so lackadaisical of late that he now resembles Patience on a poor pay day. His voice, originally a fine, supple, vibrant organ, has become a thread, a whimper, a gurgle, a groan. It is overlaid with fashionable tints, and the other night I wondered what had become of the manly fellow, the promising young man of ten years ago, who charmed us, magnetized us.

Dear Mr. Mansfield, I have never seen you in private life, but you must be human sometimes. Pray, before it is too late; pray, for the sake of a stage that can ill spare you—a stage that is being hunted down by the vaudevilleists—pray give over these supreme dandyisms of yours! Be as manly, as resolute as nature intended you; give up this lisp, this dilettante style of delivery, and also stick to your last. You are not a great romantic actor, nor indeed a great actor at all; certainly not a great classic actor. Find your groove and spare your admirers the mortification of recording another Mansfield failure. You play *Prince Karl*, *Beau Brummel* and *Bluntschli* in Arms and the Man to perfection; why not follow in the channel for which nature intended you? Shakespearean scholars declare that your phrasing of the master's music is not phrasing at all, and the groundlings have long ago testified to their displeasure when you play *Gloucester* or *Shylock*.

To hitch your wagon to a star is Emersonian, and would not do for you; but remember if you are a star—and you evidently take yourself as a serious one—that a star must sink himself in the part he plays. Banal all this, but sound truth nevertheless. It is a pity to waste good dramatic material, and Mr. Mansfield is wasting himself nightly. He has become a dilettante actor, and his end is easy to predict—that is, unless he changes his methods completely.

I really believe, however, that Mr. Mansfield in private life is a much abused person. Once give a man a reputation for snobbery, and it is difficult for him to lose it. Yet the most singular stories have reached me—stories that suggest megalomania, nothing less. Can it be possible that the playing of eccentric rôles makes a man so vain, capricious, haughty and fidgety as Mr. Mansfield is said to be behind the scenes?

Have you noticed that he seldom, if ever, plays quite sane characters? *Prince Karl* is the best balanced of his rôles. It seems a pity to see an actor

of such potentialities making himself a bad copy of an eccentric original—Irving.

Mr. Mansfield has excellent musical taste, and he is, naturally enough, fond of displaying his skill in public. In Castle Sombras, with its Mysteries of Udolpho flavor, he plays a few chords on a cabinet organ. The painted pipes give this organ the look of a stately church organ, but the player has to supply the wind with his feet.

It occurred to me that more sequential and churchly harmonies might be played by Mr. Mansfield. Some of his chords were not of King Charles' time, but very modern in color.

Do you know that I am really becoming superstitious when I see Mr. Lloyd Bryce in a theatre box! He was in a box at the Fifth Avenue the night that a certain play called Mrs. Dascot was produced.

It was written by a gentleman who was once Mr. Smith. After the play his name was naught. Then I saw Mr. Bryce at The Seats of the Mighty. He sat in a box in the lower tier. The play went to smash, and Mr. Bryce's teeth gleamed with Rooseveltian distinctness, but he clapped his hands and said nothing.

On Wednesday night my heart misgave me. There in a stage box sat Mr. Lloyd Bryce, and in his eyes, after the third act of Castle Sombras, I read Et Ego fui in Arkady. He saw another Smith disport himself as a dramatic author, and heard the crash of the falling dramatic edifice!

Is Mr. Bryce a possessor of maleficent power? Can he, in the vernacular of the Rialto, "queer a play"?

While I am obsessed by Mr. Mansfield's name, let me conclude by saying that Castle Sombras can be made a capital travesty with but little trouble. Just a shade more of exaggeration in the execution and you will have a lovely antidote to the Stanley Weymans, Anthony Hopes and all the bastard historical bric-à-brac plays of the sort. Why, dear Mr. Mansfield, do you not do this? You are a master of spiritual irony. Make us laugh and be merry. You owe it to us after witnessing patiently your unparalleled pantheon of sick brained, hysterical and weak-kneed characters!

Mr. Augustin Daly arranged the benefit entertainment of the German Poliklinik, which was given at the Metropolitan Opera House last Thursday night. It was entirely successful, for the house was full and most interesting as to program. Mr. Daniel Frohman sent some of his Lyceum players, and the evening began with a performance of The Old Musician, adapted from the French by Felix Morris. Mr. Morris played the title rôle with sincerity and much art. Felix Morris, Edgar Norton, Alfred Fisher, David Elmer and Una Abell participated.

Then the great Wagner conductor, Anton Seidl, with his orchestra, played the overture to Tannhäuser. Campanari, the best baritone in the land, sang *Toni's* prologue to Pagliacci, and sang it gloriously. His tones are like those of his own vibrant cello.

Soldierly Xaver Scharwenka, a cavalier among pianists, gave us his B flat minor concerto for piano and orchestra, a work that, despite its rhapsodic vein and numerous discursive episodes, ranks with the best of modern piano concertos. It is brilliant, melodic, and the scherzo in G flat is fascinating in color, theme and rhythm. Scharwenka has one of the best first themes imaginable in his first allegro, but he lets it go for smaller subjects. The last allegro is bold, daring and not always coherent, but what a refreshing, strong composition it is as a whole! How racy of the piano idiom! The scoring is done by a man who has a keen sense of orchestral values, and the piano figuration is rich, sensuous, graceful and arabesque. Scharwenka played in his most finished fashion, and as it was the first time I ever heard him play on a fine instrument his touch sounded most clear and musical.

Clementina De Vere-Sapio sang the bell song from Lakmé, and gave its bewildering staccati with purity and ease. With Signor Sapio at the piano she sang for recall a valse song which displayed her coloratura.

The newcomer here was a Miss Leontine Gaertner, a violoncello virtuosa, who surprised us by her mastery of an instrument seldom handled by women. She has a finished technic, her tone is rich and ad-

mirably poised in cantilena, her bowing easy, and her left hand most agile. Her intonation was exact, and so was her double stopping. She made a run in octaves that showed that her virtuosity and style is admirable, her conception musical. The young lady played a work, two movements from a 'cello concerto by Paffe (so the program read, but it was evidently meant for Popper), the andante in A flat and very Gounod-like, the rondo in E minor. She delivered her measures authoritatively, and made a most favorable début. Mr. Seidl closed the musical part of the evening with Liszt's E major polonaise. The company from Phillip & Von Raven's Germania Theatre finished with a one-act comedy, Sachsen in Preussen, in which August Walter, Clara Bonne and Eugen Kuhnach appeared.

Here is something Mr. Finck had in the *Evening Post*:

"Hallé tells a good story of Rossini. When Brod, the oboist, played F sharp, Rossini asked him for a pinch of snuff, and placidly remarked that the right note was F, but 'in regard to the F sharp, do not worry yourself; we shall find means to put it somewhere else.' There is another good story about Donizetti, who, being told that Rossini wrote Il Barbiere in a fortnight, replied: 'I can quite believe it; he always was a lazy fellow.'"

A Roberts Musicales.—An interesting musicale by the pupils of Miss Alice Jane Roberts was given at Elmira, N. Y., on December 12, with the assistance of Mrs. David C. Robinson, contralto. The program was a light one, well given.

Chicago Manuscript Society.—The following program was an interesting and excellently performed one by the Chicago Manuscript Society on December 10. All the local musicians present were enthusiastic over the merits of the works, as also over the work of the artists. William H. Sherwood played admirably, and, encored, gave MacDowell's Witches' Dance:

Piano, Polonaise Brillante, Adolf Koelling, Arne Oldberg; songs, If I Knew, The Night Has a Thousand Eyes, Mrs. Jessie L. Gaynor, Burton J. Bloom; Piano, Canzonetta, P. C. Lutkin; gavot from Otho Visconti, Fredric Grant Gleason, transcribed by William H. Sherwood; Staccato Etude, Mrs. Elisa Mazzucato-Young, William H. Sherwood; piano and violin, Revery, Serenade, Henry Schoenfeld, Joseph Chapek; children's songs, The Flower's Cradle Song, Fife Flies, Jerushy, Mrs. Jessie L. Gaynor; from Poems of Melody No. 1, Mexican Dances (original), No. 1, Interlude, No. 2, Robert Goldbeck; Psalm CXXX., Mrs. Elisa M. Young, Bicknell Young; Idyll, op. 5, No. 1; Gypsy Dance, op. 10; Medea, op. 13, William H. Sherwood.

Antonia H. Sawyer.—The Bridgeport (Conn.) press had the following good things to say of Mrs. Antonia H. Sawyer, referring to her work at a concert given in the South Church, Bridgeport, last week:

Mrs. Antonia H. Sawyer, the contralto, sings with great expression and facility, while her voice is not only pleasing but well modulated.—*The Standard*, December 13

The contralto, Mrs. Antonia H. Sawyer, has a voice that she may well be proud of. It is of rare flexibility and used with good expression. She rendered several very pretty selections.—*Morning News*, December 13.

Scharwenka Conservatory Recital.—The following program was successfully given at the pupils' recital of the Scharwenka Conservatory on Monday evening, December 14:

Trio for piano, violin, and 'cello, E major, Mozart, Miss Nordlinger. Miss Collins and Mr. Gramm; piano, Laendler, Raff, Miss Terry; violin, Melodie, Bohm, Master Hackel; vocal, Oh, Mond, Oh loesch dein goldenes licht, B. O. Klein, Miss Rudolph; piano, Polonaise (posthumous work), Chopin, Miss Todd; violin, andante and scherzo from E major concerto, David, Mr. Mattmann; vocal, Oh Fair, Oh Sweet and Holy, Otto Cantor; Love Me, If I Live, Arthur Foote, Miss Darby; piano, rhapsodie, Brahms, Miss Goldberg.

Success of a Gilbert R. Combs Pupil.—Miss Carrie S. Pierman, the talented young pianist who is studying with Mr. Gilbert R. Combs, director of the Broad Street Conservatory of Music, Philadelphia, gave a recital in the conservatory concert hall on Wednesday evening, December 16. The program, which was exceptionally interesting, was as follows: Carnival, op. 9, Schumann; prelude, op. 28, No. 4, etude, op. 10, No. 3, and berceuse, op. 57, of Chopin; Wieniawski Valse, op. 3; Galatea, of Jensen; Magic Fire Scene from Die Walküre, Wagner-Brassin, Godard's Vénitienne barcarolle, No. 4, and polonaise op. 17, No. 1, of Moszkowski. Miss Pierman's playing revealed her to be the possessor of finely developed technic, a touch dainty, delicate and exquisite, yet brilliant and full of power. Her playing of the Carnival deserves special mention, as being probably her best work of the evening. Miss Pierman was assisted by Miss Cordelia May Parker, who sang Summer Night, of Wormser; My Heart at Thy Sweet Voice, of Saint-Saëns; Farewell, by Dr. H. A. Clarke, and a lullaby by Miss M. Gertrude Slemmer, of the class of '95, the last two mentioned being sung for the first time publicly. Miss Parker has a voice of singular sweetness and purity, which has been carefully trained and developed under the care of Mr. J. C. Cousans, the noted voice specialist.

New York College of Music.

A N important advance step has just been made by Mr. Alexander Lambert at the New York College of Music by the installation of a business manager in the person of Mr. Arnold Stiefel.

The clientèle of the college has become so large, and its business interests in consequence so multifarious that Mr. Lambert, desiring to devote himself solely to his duties as director of music and teacher of piano, felt it incumbent this season to relinquish all connection with the business details of the institution, and to intrust them to some representative with the capacity to carry out his views.

In Mr. Arnold Stiefel Mr. Lambert has made an extremely discreet and felicitous choice. This gentleman, considered from the capable business, the musical or the social standpoint, is pre-eminently fitted for the task he has assumed. Mr. Stiefel is, still further, no stranger to the social and artistic circles of New York, but has the advantage of being a well-known figure in the metropolis,



ARNOLD STIEFEL.

where he is much esteemed. He belongs to a New York family of wealth and social prominence, and is financially an independent man. But as a student of music, particularly during the last five years, Mr. Stiefel has acquired a task for the musical atmosphere, and since he enjoys work and can afford to indulge his preferences in choosing a position he finds himself on particularly congenial terms with his new post as business manager of the New York College of Music. His is certainly a case of the right man in the right place, since he has both an understanding of the duties required of him and a complete sympathy with their nature and surroundings.

Although he did not devote himself to a business career Mr. Stiefel has been in practical touch with business for several years through his family, and is fully conversant with business methods. Added to this he has the social polish consequent on good breeding and a tact and refinement which will prove invaluable in his negotiations with the clientèle of the college. On the musical side, too, Mr. Stiefel is well equipped, an advantage which can hardly be overestimated in the business manager of a college of music, since the use of his educated perceptions and judgment can save a vast amount of time and doubt both to himself and to the pupils who are negotiating for entry. All his life Mr. Stiefel has been a student of music, has mastered its science through harmony, counterpoint and composition, and for the past five years has been a piano pupil of Mr. Lambert. In this way he is thoroughly familiar with the material which will reach him to handle from the technical side as much as by his accomplished social and business instincts.

Altogether Mr. Stiefel combines in an exceptionally cultivated degree the qualifications valuable to his present position, but which are seldom centred in one individual—that is to say, in an individual interested in accepting a position of this kind. He has brains, means and social standing, all of which he finds it his special desire to devote to musical negotiation and enterprise. That he has chosen wisely will no doubt become evident, as a man in following his personal inclinations holds 99 per cent. of the chances of success.

The responsibility in the matter of interviews, correspondence and troublesome business detail which Mr. Stiefel will lift from the shoulders of Mr. Lambert is an important consideration. Mr. Lambert will find himself as he has for some time desired and felt the need to find himself—absolutely free to confine himself exclusively to

his piano teaching and his artistic surveillance as director of music of the college. This is a state of things beneficial to all sides and marks an important era of advancement in the successful history of the New York College of Music.

Mr. Stiefel is a man in the early thirties, old enough to have acquired ample experience for his work, and young enough to possess in ripest order abundant energy and enterprise.

Concert Halls in Detroit.

Editors *The Musical Courier*:

SHOULD any concert artist be booked in Detroit with the supposition of appearing in a first-class concert hall, they are very much mistaken in their ideas. I am sorry to state in this letter that this city is in arrears with nearly every city in the Union so far as a concert hall is concerned.

While New York, Chicago and other large cities have their elegant halls appropriate for the appearance of concert artists, we only have hopes for such in the future, thanks to the new undertaking of the Detroit Light Guard Armory boys, as they intend to erect an armory hall which will surpass anything of the kind in this vicinity. But the erection of a building of this kind is not entirely satisfactory to the whims of musical people. This building, with the ground floor on a level, is not as capable of granting satisfaction in the same degree as one which is sloping, on account of our ladies being affected with the plague known as the high hat nuisance. But as the new hall will seat about 5,000 people, we must accept what we can get with sincere thanks. There is room yet for some capitalist to erect a concert and amusement auditorium suitable to cater to the demands of the musician.

We have what is known as the Auditorium, which is nothing more nor less than a large barn, which was used as a roller skating rink in times past, with level flooring, one gallery and low ceiling. The Lyceum Theatre and Detroit Opera House, the only two theatres fit for artistic attractions in the musical line, are engaged for from one to two years in advance and it is exceedingly hard to find an open date.

There is only one congregation that will rent its church out for concert purposes, viz., the Church of Our Father. I see no reason why the body should be prone against renting the churches for musical purposes. I am sure that musical enterprises do not conflict with Christianity, and if the deacons would only consider the matter seriously they would find that their debt would be lightened, and they would not have to beg for so many collections as they do.

The object of this letter is to show that there is a wide field for some person to erect a handsome building, well lighted, heated and ventilated, in the city of Detroit, and musical people here will never be happy until we have it. Although there are 3,000 students at Ann Arbor the University Hall is not rented to outsiders, and although the matter of erecting a suitable building was in contemplation the proposition is still going begging.

JOHN C. YOUNG, JR.,

Concert Manager,

95 Pitcher street, Detroit, Mich.

DECEMBER 3, 1896.

Fannie Hirsch Busy.—Miss Fannie Hirsch, soprano, sang last week at several private musicales, and on December 14 for the Professional Woman's League at their rooms, 1509 Broadway, when she had to give encores to her various songs, all of which were new publications by Boosey, and to sing a second time late in the afternoon by special request. Miss Hirsch had also charge of the music at the Professional Woman's Fair, of which was written:

The annual Professional Woman's Fair was opened yesterday. In the evening a special musical program was given by Miss Fannie Hirsch, who is the official instructress of the league.—*New York Times*, December 8.

Teresa Carreno.—Mme. Carreno is reasonably certain to receive a hearty welcome when she returns to this country about the first of the year. Her early successes were won here and she is remembered as an artist of very pronounced ability. Her American tour begins on January 8, with the New York Philharmonic Society, and in explanation of why it was put off until after the holidays the following story is told:

One day soon after her American tour was arranged with Rudolph Aronson she said to little Puppi, who is her especial idol: "My dear, Frl. Krah! will have to light your Christmas tree for you this year, for your poor mother will be far away in America."

In an instant a pair of little arms were about her neck, and a little voice, broken with sobs, was crying, "Du sollst bei uns bleiben! Du sollst bei uns bleiben (you mustn't go from us)!" The tiny Herto ceased his play, and clinging to his mother's skirts cried with Puppi, "Du sollst bleiben!" With many kisses and many tears did Puppi and Herto plead that they should not be left to spend their Christmas in loneliness, with their mother far across the ocean. The ambition of the artist proved to be not so strong as the love of the mother, and so Carreno promised her little ones then and there that she would stay with them to light their Christmas tree. And that is why Carreno's American tour does not begin until January 8.



BOSTON, Mass., December 20, 1896.

MR. STEPHEN TOWNSEND, baritone, assisted by Mr. Fiedler, violinist, and the Verdi Male Quartet, gave a concert in Chickering Hall Monday, the 14th. Messrs. Wry and Shapleigh were the accompanists.

Mr. Townsend sang Monologue, by Ponchielli; three songs by William A. Fisher, who played the accompaniments to them; songs by Cantor, Smith, Bullard, Cowen, Massenet's Vision Fugitive, Tchaikowsky's A Heavy Sea, No Tidings Come from Thee and Spanish Serenade; songs by Norris, Grieg, Spalding, Schumann, and, with the Verdi Quartet, Meyer-Helmund's In a Gondola, and Stanford's Cavalier Songs.

This program was an agreeable departure from the stereotyped list so much in favor with singers who live here or visit us. Not that the songs were all of high value. Those by Mr. Fisher seem to me after one hearing to be deficient in melody. There is the attempt to be unconventional in harmonic progressions; there is the anxious searching out of a characteristic phrase. Mr. Fisher shows in these songs careful study and laudable ambition, but he should remember that after all a convincing melody is the first thing to be demanded in a song. I admit that there may be pieces of music in which the voice assists the composer in the suggestion and confirmation of a mood; but it is not given to everyone to create such moods. I should not speak thus at length concerning Mr. Fisher if he did not exhibit unmistakable musical feeling. At present he is not technical master of his feelings, and in the absence of direct, frank, vocal appeal the songs appear to be more or less experimental.

Mr. Townsend is a singer who makes steady improvement. Nature gave him a full, rich voice, of ample compass, a voice that lends itself easily to varying degrees of emotion. His intonation is pure; his tone production is better than it was a year ago. On former occasions he has been inclined to force tone, as though he were following the example of misguided dramatic singers. Monday night he was free from this fault. He no longer sings his consonants in hope of gaining effect, but his enunciation is natural and distinct. He now knows the value of legato, and his use of it, especially in Cantor's Oh, Fair, Oh, Sweet and Holy! was admirable. He also knows the value of a climax—that it must not be anticipated or hinted at too strongly; that when it does come it must be irresistible. I do not mean to say that he has reached his full stature. He will probably sing Massenet's air with more subtlety a year from now, and I do not believe he revealed to us Monday the whole force of Tchaikowsky's songs. But here is a young man who shows constant gain in the technical and the spiritual walk of his calling. If friends do not praise him injudiciously, if he is not too easily contented with his present proficiency, I see no reason why his career should not be very honorable.

Mr. Emanuel Fiedler, a member of the Symphony Orchestra, played with considerable beauty of tone and technical ease pieces by Saint-Saëns, Zarzkychi and Hauser.

Meyer-Helmund's In a Gondola was taken at so slow a pace that the melody suffered and monotony reigned. For the life of me I cannot enjoy the Cavalier Songs by Stanford. I know that the *Musical Times* regards this composer with superstitious reverence, and the critic removes his hat at the mere mention of the word "Stanford," just plain Stanford, without the titles.

This reminds me of a story told lately by Mr. Runciman, the brilliant *Saturday Review* man. He was talking about Mrs. Cowden Clarke and other members of the Novello family. "That Mrs. Clarke should think Vincent Novello a great musician is perhaps inevitable; one has an almost unconquerable inclination to overrate one's parents, but the truth is he was a most ordinary person. Some pages of My Long Life remind me of how a certain music critic one evening took me upstairs in a business house off Oxford street, and, standing outside the door of a very ordinary looking room, said in that rasping whisper so familiar to those who have wished to hear the pianissimo passages at Richter and Mottl concerts, 'This is Mr. Alfred's room!' I don't know definitely to this day who Mr. Alfred is, but I conjectured that he was the head of the firm, and endeavored by my demeanor to express awe

and something of terror. We descended the stairs softly, and did not speak again until we were in the open air."

These Cavalier Songs are neither English nor chivalric, nor bold and swaggering in rhythm, nor brave and gallant in melody. Possibly there are persons who like them solely because of the "Hampden to Hell" and "Noll's Damned Troopers"; for there are men, and even women, who enjoy vicarious profanity. This pleasure is given here by Browning, not by Stanford. The latter has not italicized musically the swear words, and yet I think that the learned doctor and professor must have sworn more than once at the *Saturday Review* and the *Pall Mall Gazette*. Poor Mr. Bennett and his friends! How sorely their good nature is tried! And they are obliged to answer in dull burlesque—as in Is Beethoven Played Out? by "George Verdant Bouncingham," in the *Musical Times* of December 1. Read this—if you can—and you will then see that the deadly arrows are still sticking.

Mrs. W. H. Sherwood, pianist, gave a concert in Association Hall Tuesday afternoon, the 15th. She was assisted by a string quartet (Messrs. Mahn, Berger, Fisher and Barth), and by Miss Gerda Nelson, pianist, who then made her debut. The program included Beethoven piano quartet, op. 16, E flat; Schumann's piano quintet, op. 44, E flat; Chopin's Nocturne, op. 62, B minor; Grieg's Brooklet and Paderewski's Cracovienne Fantastique, played by Mrs. Sherwood; Schubert's Impromptu, B flat, and Liszt's Gnomes. Mrs. Sherwood played with taste in the solo numbers. In the ensemble she showed intelligence, and above all discretion, which is a word of little meaning to many who play the piano in chamber music. Miss Nelson is still a pupil. Her technical proficiency was the chief point of interest in her performance, and this proficiency was occasional, not chronic.

The quartet played the andante from Tchaikowsky's op. 11, the familiar andante, which custom has not staled. And as I listened I thought of its supreme fitness as funeral music.

Music at church funerals is often conventional and without specific character. Death itself is conventional. Perhaps the music, then, should always be the same in a generation. But as I should think a bride would wish something particular and intimate, and therefore protest against Mendelssohn's Wedding March, and the chorus from Lohengrin, so I should think mourners would be more fastidious in their choice of musical mitigation of woe.

You are an organist of a church. Jones imprudently died. He was a pompous, blatant fellow, rich, prominent in the congregation; his funeral is to be a social event. Now what are you going to play on the organ? Funeral march on the death of a hero?

There is an impressive Funeral Prelude by Chauvet; there's a long-winded funeral march by Lefébure-Wély; there are two marches by Guilmant; the shorter one is perhaps the more effective for us, and there is a Lamentation, as well as an Elegy or two, and funeral preludes by the same eminent Frenchman, but don't play the Dead March from Saul unless the woe is national. If you wish the audience to divert itself with a panorama of Nibelungen recollections, play Siegfried's dead march.

I no longer hear Chopin's funeral march without whistling Tam O'Shanter. A woman in the flat below used to practice them alternately.

Singing at a house funeral is too often an enlargement of the grief. If the piano is used it has not been tuned for two years; if the pitch is given by the tenor, he happens that day to have a severe cold. Or the family demands a preposterous tune. "George was so fond of it," and you shudder at the taste of the departed.

It might reasonably be supposed that a choir would sing with pleasure over the body of its late organist. But the soprano is very likely to be hoarse with emotion, and the alto forces her low G as though she would put it in the grave with Mr. Drawstops.

It is seldom that an organist has a chance to play at the funeral of his soprano. She is seldom long enough at

one church to contract a serious illness during her engagement. "Change and decay" is the motto; not "stay and decay."

A string quartet with the Tchaikowsky andante is the thing. I know of nothing in music that is of this peculiar melancholy, a melancholy that is disembodied. In the melancholy of Schubert there is always the presence of humanity. His dismal cyclis, the winter journey, although I admire it beyond measure, perhaps absurdly—but I do not wish to hear it as a cyclis in toto—is full of earthliness; there is material horror of death or longing for it, according to the mood. But in this quartet of Tchaikowsky there is no thought of extinguished sensuousness. The song is of the soul, and not the body. The restlessness that precedes the chant of the soul is not assuaged by the purity of that chant; it sighs and sobs quietly in the second violin and the viola, while the march of the 'cello is as coolly obstinate as that of Fate.

Bronislaw Huberman, violinist, gave his second concert, in Music Hall, yesterday afternoon. He played Bruch's G minor concerto, Wilhelmj's arrangement of the Romanza from Chopin's E minor concerto for piano, and Wieniawski's Faust fantasia. He was assisted by Mrs. Joseph Adamowski, who played most delightfully Haydn's variations, Schumann's Papillons, impromptu by Chopin, Hark, Hark, the Lark, Schubert-Liszt, and the sixth Hungarian rhapsody of Liszt.

Mr. Richard Burmeister, pianist, gave a concert yesterday afternoon in Steinert Hall. He played Liszt's arrangement of Bach's preludes and fugue in A minor, for organ; one of Mendelssohn's songs without words, minuetto capriccioso from op. 39, Weber; impromptu in F sharp major; two preludes, scherzo in C sharp minor, Chopin; sonata in F sharp minor, Schumann; elegy and capriccio, Burmeister; ballade in B minor, value impromptu in A flat major, Hungarian rhapsody, No. 8, by Liszt.

I was unable to be present. The following review, by Mr. C. L. Capen, appeared in the *Boston Journal* this morning:

Mr. Richard Burmeister is a virtuoso; what is more, he uses virtuosity as a means and not as an end, thereby eschewing any such evil as an inordinate display of self. Such being the case one should not question how sincerely devoted to his art Mr. Burmeister really is when presenting, howsoever triumphantly, such a mind-taxing program as he did yesterday afternoon in the new Steinert Hall. This program required two hours for its performance. It contained the great A minor organ fugue of Bach, transcribed by Liszt; the Schumann F sharp minor sonata, and very much else of classic import; but the recital was too long, by far, to admit even such superb interpretations as Mr. Burmeister's appearing at a just advantage to himself or, what is more important, to the composers themselves. Furthermore, the artistic necessity of performing in public any such hysterical music as the final allegro of Schumann's otherwise great sonata in F sharp minor can only be apparent to the hyper-orthodox idolater of Schumann. The dazed expressions of mystery depicted in the faces of many of the audience while this so-called classical music was being played can only be likened to Endymion when Diana kissed him by the light of the crescent moon.

No wonder Lord Byron regarded music as "such a queer thing."

The exigencies of time and space now impel but a brief recognition of Mr. Burmeister's recital, in which, to sum up, the great artist displayed rare versatility of technic, exquisite reposefulness of style, breadth and grandeur of artistic treatment, and as delicate yet firm a cantabile in the utterance of melody as the most captious could desire. It was a memorable recital, excellently attended.

The program of the eighth Symphony concert, given last evening in Music Hall, was as follows:

Overture, Roman Carnival.....	Berlioz
Concerto for 'cello in B minor.....	Dvorak
(First time in Boston.)	
Ocean Symphony.....	Rubinstein
(Second version.)	

This concert was, on the whole, a dull one, although Mr. Schroeder's artistry was displayed constantly in the



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concerto, and the performance of the orchestra was fully up to its high standard. Undisturbed pleasure ceased with the final chord of the overture.

I fail to see any excuse for the composition of a 'cello concerto in these days. A piece with a suave andante, followed by an allegro for display of agility, may serve the purpose of solo players, but a 'cello concerto of conventional length is an abomination of desolation. For the tone of the instrument, even when the 'cello rests between the legs of the accomplished Mr. Schroeder, soon cloy, and in bravura passages the hearer tires quickly of the sound of flies chased up and down the strings.

Dvorák seems in this concerto to have used material that was proposed for his alleged negro symphony. The themes are either sentimental or trivial, and the padding in the development is gilded by orchestral means. The "naïveté," which some still delight in, is to be found, but it is insincerity, or tired indifference, rather than the true naïveté in his earlier works, before he knew anything about the Birmingham Festival or had learned how easily English audiences were pleased.

The statement was made a fortnight ago that the original version of Rubinstein's Ocean symphony would be played. Last night the program bore a pasted slip, "second version;" but there were five movements played. At least I suppose they were, for I heard only the first one, and even that sounded strangely old-fashioned. The Roman Carnival overture of Berlioz was first played here in 1857, and last night it sounded as fresh and surprising as though it were in manuscript and produced as a novelty. Laforgue once spoke of the always respectable sea. I fear that the first movement of the Ocean symphony is best described as "respectable."

They propose to give Colonel Mapleson a benefit at the Boston Theatre the 27th. Clementine de Vere-Sapio, Scalchi, Chalia, de Anna, Randaccio and others have volunteered. Mr. Tompkins will furnish the theatre free of charge. There will be a chorus under the direction of Mr. Rotoli. I am glad to see that Mrs. Dotti remembers the gallant colonel, for she, too, is among those that will appear.

I understand that the colonel has been endeavoring to reorganize his company, for the purpose of giving some performances at Mechanics' Building; but he found no financial aid, although his arguments were of the finest and smoothest texture.

PHILIP HALE.

Boston Music Notes.

BOSTON, Mass., December 19, 1896.

The public rehearsal of the Boston Symphony Orchestra takes place on Thursday afternoon, December 24, because of Christmas Day falling on Friday this year.

Mrs. S. B. Field has sent out cards for an afternoon reception at the art galleries of Williams & Everett, Sunday, December 20. Mrs. Antonia H. Sawyer, contralto, of New York, and Mr. Alex. Blaess, violoncello, will be the soloists.

Miss Emma V. Foster, of the Ariel Quartet, who sang at the eighth concert of the Star Course, on Monday evening, is a pupil of Mme. de Angelis. The notices in the daily papers all spoke of her having been so well taught, as well as of her magnificent voice. Mme. de Angelis has a number of promising pupils who will be heard during the winter.

Mr. Stephen Townsend's concert, on Monday evening, was a success in every way, and greatly enjoyed by the large audience. His songs covered a wide range of style and included selections from Ponchielli, Massenet, Tchaikowsky, Schumann, Grieg, Cowen and Stanford. He was assisted by Mr. E. Fiedler, the Verdi Quartet, Mr. H. E. Wry and Mr. Bertram L. Shapleigh.

The Daughters of the Revolution of Massachusetts commemorated Tea-Party Day in the Old South Meeting House, on December 16. There was an illustrated lecture, "History of Our Flag." Miss Adeline Frances Fitz's song, America Columbia, was sung by a chorus of young ladies, pupils of Mrs. L. P. Morrill, Miss Fitz conducting. This song was composed last June and dedicated to the Daughters of the Revolution. Since then many different chapters have sung it, and it has attained great popularity with other patriotic organizations.

The Singers, a large social club of which Mr. George A. Burdett is conductor, gave the first concert of their second season on Thursday evening, in Bray Hall, Newton Centre. The club was assisted by Miss Katherine M. Ricker, contralto. Miss Ricker sang Redemption Hymn, by J. C. D. Parker, and two groups of songs. The programs were attractively gotten up in rough paper covers, and printed so clearly and distinctly that it was a pleasure to read them. A few appropriate quotations from Shakespeare gave an additional charm.

Mr. Eliot Hubbard has been engaged for the concerts in Ogdensburg, N. Y., January 28 and 29, when The Creation will be given. Mr. Hubbard sings in New York December 23, in Chickering Hall.

Mr. Charles P. Scott, the organist of the First Parish

Unitarian Church, Meeting House Hill, Dorchester, has arranged a Christmas service for December 30, when the Christmas music will be sung. This service will be largely musical, and carols by Barnby, Hopkins and O. B. Brown will be sung, the anthems by Bartlett and Sullivan, and from The Messiah the soprano solo, Come Unto Him. The choir is composed of Mrs. H. Carleton Slack, soprano; Mrs. George B. Rice, contralto; Mr. Charles W. Swain, tenor, and Mr. Edward A. Osgood, bass. Mr. Charles P. Scott is organist and director. There was a concert at the Dean Academy, Franklin, recently, when some of Mr. Scott's pupils played. One noticeable announcement on the program would prove of advantage to many other programs if only the rule would be followed, and that is—Encores will not be given.

The pupils of Miss Marie Louise Everett and Mr. Edward Noyes gave a recital on Thursday afternoon in Miss Everett's studio. No special preparation is made for the programs given at these recitals; it is merely the ordinary work of the pupils. A large number of people were present, who enjoyed the music. Some of the young ladies were so nervous that they could not do themselves justice, but one object of pupils' recitals is to give them courage in singing before audiences.

Mr. John C. Manning gave a recital in Abbott Academy, Andover, recently, and in January will play at Bradford Academy, Bradford, Mass.

The B. F. Wood Music Company has just issued some very fine new English songs. This firm has the sole United States rights for the English song publishers, Messrs. W. Morley & Co., of London, whose well-known reputation of publishing the highest class of English ballads makes the new publications eagerly sought for by the best singers.

Among the new songs that the B. F. Wood Music Company has just issued were noticed the following by the well-known English writer Francis Lloyd: The Way of Peace, The Children of the King, The Sweetest Song, Snow Flakes Fair, and The Gate of Happiness. The Way of Peace is a sacred song, with piano accompaniment and organ ad libitum, and would be equally effective for concert or church use. This song should not be confounded with Barnard's Plains of Peace, which is also published by the B. F. Wood Music Company and has had a very extensive sale.

The Children of the King is in the nature of a descriptive song, telling the story of a beggar maid who, wandering through the streets on the eve of Christmas, passes by the abbey from whose belfry she hears the chiming of the bells and hears the choir of the abbey singing the well-known Christmas carol, Hark, the Herald Angels Sing. The story continuing tells of the little maid's death on the abbey steps, and the song closes with the grand anthem which she hears, In the Palace of the King. This song will surely be a very great success. Snow Flakes Fair has a beautiful melody in the refrain, with a touch of popularity in it which ought to make it a great favorite.

Among other new songs are two by Edward S. Quentin, entitled Dream Angel and Conquered. The latter song is intended for baritone. Another fine song for baritone voice is the one entitled Not Mine Be Monarch's Throne, by Gerald M. Lane.

As a matter of fact the above list is the finest lot of new English songs that have been seen for many a day.

The second concert of the season at the music room of the Chickering factory, on Thursday afternoon, was not as largely attended as usual, owing to the preparations for the holiday season, probably, that are being made. Mrs. Ellen Berg-Parkyn played in her usual artistic man-

ner. Mrs. A. Sophia Markee sang two groups of songs, playing her own accompaniments, and was highly complimented for her fine voice and artistic singing. Several ladies who remained after the concert was over requested her to sing again for them, as they felt her songs were quite too short. She sang The Maiden and The Butterfly, and a little song the name of which cannot be recalled at the moment. It was all delightfully informal and enjoyable. Mrs. Markee has sung at several concerts in the vicinity of Boston recently.

Mr. Louis C. Elson lectures in Peabody December 31, Brown University January 5 and 8; Portsmouth, 11; Lincoln, 13, and Charlestown, 14. January 19 he goes on a Western trip, and the last week in January gives a series of lectures in Philadelphia.

Although, as Mr. Elson remarked, the exact date of Beethoven's birth is in doubt, the anniversary was celebrated by the New England Conservatory of Music Thursday afternoon, in Sleeper Hall, with a performance of Beethoven's Emperor piano concerto, by Mr. Carl Faelten, who was ably assisted by Miss Estelle Andrews. Mr. Louis C. Elson made some appropriate introductory remarks, showing how Beethoven gradually liberated the concerto from the narrow groove in which it was left by Mozart, until the Emperor concerto marked the artistic culmination of the great composer's work in that line.

Miss Suza Doane, the gifted young pianist, will be heard soon in Boston at a recital in Chickering Hall.

A concert is announced for Tuesday evening, December 23, in Steinert Hall, by Miss Florence E. Glover, a member of the Cambridge Dilettante Club. Miss Glover, who is a pupil of Mrs. Robert Anderson, has a contralto voice of much promise, and during the past year has been studying diction in Paris under Jancey.

Steinert Hall was formally opened on Wednesday evening. The hall is found to have perfect acoustic properties, to be handsomely decorated and brilliantly lighted; in fact, an ideal place for music.

MR. FRED FIELD BULLARD'S SONATA CLASSES.

We have recently heard the opening lesson of one of M. Ballard's Synthetic Classes in Musical Form, and found it interesting in the extreme. The young teacher has the courage of his convictions, and his enthusiasm leads to his ordinarily quiet manner a charm which, in the case of this lesson at least, held the breathless attention of the class. Instead of analyzing the classic sonatas, Mr. Bullard explains the vital principles of contrast and comparison upon which the sonata depends (in common with all other works of art), and constructs a complete sonata in several movements with the assistance of the class, using original themes furnished by the pupils themselves.

How much more interesting than the "cut and dried" classes in analysis must such a method of instruction be to the students, who see their own simple ideas grow into larger and broader lines, culminating in musical forms resembling, in construction at least, the works of the best known composers. How much greater the benefit, how much more lasting the impression.

Then, too, the technical knowledge required for these classes is slight, and a knowledge of harmony and counterpoint not essential, although naturally the greater the attainments of the pupil the greater will be the benefit derived from the course. We were given abundant opportunity to convince ourselves that the results of these classes are very satisfactory to the participants, who have found their appreciation and enjoyment of the higher music much enhanced by increased technical knowledge and broadened conception of the ends for which composers

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Mme. Carreño will make her American rétro with the Philharmonic Society of New York January 8 and 9; also with the New York Symphony Society on January 29 and 30; Theodore Thomas' Orchestra, Chicago, February 5 and 6; Boston Symphony Society, Boston, February 19 and 20; Cincinnati Symphony Society, March 1 and 2; also with the Boston Symphony Society, Philadelphia, February 22; Washington, February 23; Baltimore, February 24; New York, February 25; Brooklyn, February 26, and Providence, March 10, &c., &c.

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strive, and the means by which they are enabled to attain them.

Mr. Bullard's work is always original and interesting, and it is not surprising to find in his sonata classes, as in the other branches of his work, a new way of doing things.

CARL ZERRAHN AND THE WORCESTER FESTIVAL.—Mr. Carl Zerrahn has just received a most flattering letter from the Worcester Musical festival committee asking him to take charge of the festival music next year as in the past.

The letter alluded to Mr. Zerrahn's valuable services, making special mention of the splendid work he did last September, and adding that every member of the board voted for Mr. Zerrahn as conductor for 1897.

Mr. Zerrahn, who has not taken pupils for a number of years, has this winter arranged to be at one of the studios in the Steiner Building for two or more days each week. Now that he has resumed teaching, applications for hours are being received daily, not only from the vicinity of Boston, but from more distant places.

HUBERMAN.—The success of young Bronislaw Huberman, the violinist, at his second recital on Saturday night, in Music Hall, was unprecedented, and establishes him here as one of the greatest musical favorites of the present and past seasons. The house was crowded and enthusiasm was unbounded.

d'Arona's Hints to Vocalists.

THE MIND.
First Part.

THIS subject is suggested to me by a pupil who came to me last winter. She asked what I meant by "mentality" and replied that she had observed that I laid great stress upon the "mind being indispensable for the study of vocal music." She wanted to know if I meant that a pupil must be *capable of imitating the teacher's voice and remembering it*. To realize the importance of the mind in all things I give the following illustrations.

It has been said that "a sound mind in a sound body constitutes happiness." The principle underlying this aphorism is of inestimable value to students of the voice. Mind is the balance wheel which governs all activity in a well regulated human mechanism. It is the motor which actuates, by concentrated energy, the physical organism, and if it be a healthy mind its operations upon the body will show it. If, on the contrary, its functions are enfeebled its influence is logically detrimental to the animal machine in which it is stored. It is now a recognized fact among physicians that healthy physical organisms may absorb disease from diseased *thought*, and a perfectly sound organic structure of flesh and bones may become decrepit and atrophied under the paralyzing influence of contaminating mental impressions.

"A wholesome thought regulation," says Paul Avenel, "will produce a muscular development well rounded out; a warped mentality will tincture the form with a similar tendency. A laughing, happy character of mind gives to the physical body a brisk, animated movement and a despondent mind robs the flesh of vigor by exhausting the nerve energy by which the salubrious muscular force rests. Hope is a tonic well appreciated by medical science; despair is a destroyer, and ambition a vital energizer. The operations of body and mind are so closely allied that the modern Esculapius is often at a loss to determine cause and effect, and students of psychology discover problems so intricate that metaphysics is becoming a feature in medical curriculums."

The absolute and despotic control that the sympathetic nervous system exercises over the physical organism is so well known that it is unnecessary to recite a series of its manifestations. Digestion is promptly arrested upon the receipt of bad news, the appetite disappears and the whole system feels the effect.

Dr. A. J. Park says that "fear not only suspends the digestive functions, but arrests the formation of the secretions upon which digestion depends. A sudden fright often paralyzes the heart beyond recovery, whereas a pleasant and pleasing message soothes and excites the whole glandular system, increases the secretions, aids digestion and sends a thrill to the sensorium, which diffuses the glad tidings to every nerve and tendril in the whole organism."

I have dwelt on the foregoing points because I wish to fully impress upon the student the necessity of correctly educating the mind for singing. As we think, so we act (as a rule). If you learn where to *mentally* place your tones you will soon find no difficulty in producing them. *You must go beyond the knowledge* of each and all of your *muscles* in order to sing (and when I speak of singing I do not mean any *noise* possible to the human

voice, strained through songs and arias, operas, oratorios and what not). *Singing is directed mental power*. Our vocal organs need but a thought to faithfully respond to their master, the brain. Cultivate the mind to a full knowledge of the qualities of tone for the ideal of beauty, in form and character, and a student will be proof against charlatanism in the teacher. To illustrate, the cultivated thought is done by a few of the simplest rules; the work is not done by the voice but by the mind, the voice responding as an obedient servant and not as an obstreperous, headstrong, willful, unruly tyrant that won't work and therefore must be made to. Beauty, poetry and love can never come from such treatment of the muscles. Just as the digestive organs work in harmony (if we do not abuse them) and are arrested just as much by fear, mental shock, grief, &c., as from contact with too much food and other physical causes, so do the vocal organs when guided by a thought that knows what it wants and *is sure of it*. That is the point, *to be sure you know what you want*; there can be no hesitancy, no doubt and no fear, otherwise you are a victim to speculation and experiment, singing first and thinking afterward. This is noise, not singing. To have a correct vocal thought the education of the mind is the first and greatest work; all else will come after that is accomplished.

Second Part.

WHEN you know what beauty of tone is, and you can distinguish by your knowledge and feelings before making an audible sound whether the tone is going to be pure or impure (and purity has nothing to do with quality; no two instruments have the same quality, yet may produce perfectly pure tone), and you can distinguish between purity and impurity in every form of tone for every vowel and its shades, and for every attainable quality, power and resonance; when the knowledge has become a part of yourself, almost an intuition, the scores of vocalises now labored through will give place to a few pages that a year will more than master.

The athlete needs mechanical physical exercise to make the muscles flexible, but the singer's muscles are already tender and susceptible, and need but the touch of a greater power (the awakened mind) to bow to their master (the voice) and perform his will. When the student realizes that the mechanism and flexibility of the vocal muscles are from their very tenderness and delicacy most sensitive to action, and will reverse the belief that the muscles are the master and the voice the servant to the idea of the voice being the master (controlled by the educated mind) and the muscles the servant, we shall produce in reality singers that are worthy of the nomenclature.

There will not be as many, for those without talent will know enough to keep out of the ranks. Nowadays everybody who has a *voice* studies, and they nearly all wonder why they do not succeed and why so few reach the top, where there is always room. They cast blame broadcast for what is absolutely their own folly. Talent is the prod-

uct of the brain. Genius is the product of spirituality. Weigh these points well, and if you find yourself too conventional to grasp the true meaning of this article, no matter how good a voice you possess, do not attempt to enter upon a professional career.

Necessarily the musical sense in the individuals and the physical quality of voices differ widely. Pupils who ask me at their first lesson how long it will be before they will be ready to earn money with their voices almost give me the answer by the question. Some pupils gain more in one month than others, with perhaps better voices, will in a lifetime. Once a pupil gets "en rapport" with a good teacher's *vocabulary* (and each teacher is licensed to coin her own words to express her meaning), time and difficulty vanish as by magic.

Misunderstandings often arise (whether from the perusal of an article, book, or by verbal explanations) from the *word* rather than its *meaning*. Some able teachers are most unfortunate in their choice of *words*, and often muddle a pupil and bring home to themselves sharp criticism that in reality is unmerited. Such people cannot impart their knowledge and are unfitted for teachers. Could we have a dictionary of vocal idioms, &c., much light would be thrown upon many strange expressions, but as the kernel must be reached through individual and not collective understanding, and spontaneous ways and means applied to suit both the individual and the difficulty, expressions become a teacher's individual property unknown to any save herself and her pupils, therefore Greek to the world at large. *Practical illustrations teach, but words are symbols which must be understood to get at their true meaning.*

FLORENZA D'ARONA.

124 East Forty-fourth street, New York.

E. A. Parsons' Recital in New Haven.—The following excellent notices referring to the recent recital by Mr. Parsons in New Haven are clipped from the leading journals of the local press:

Mr. E. A. Parsons gave the first of two concert recitals at the Church of the Messiah last evening before an audience that completely filled the auditorium. Mr. Parsons is more modest than some of his less successful contemporaries, and does not essay to entertain an audience for an entire evening by his own unaided efforts. Variety of interest was added to the program through the singing of Miss May Loveridge, the violin playing of Miss Rebecca Wilder Holmes and Mr. Richard Percy's organ playing. Mr. Parsons played with his usual taste and skill a program of his own compositions. The most important of these, his Concerto Chevaleresque, was beautifully played. The arrangement of the orchestral score for the organ was effectively performed by Mr. Percy, and the contrast between the solo and accompaniment was a decided advantage. Mr. Parsons played a group of new compositions and one of his more familiar works, and was warmly applauded. Miss Loveridge sang as her first number Victor Harris' madrigal, instead of the Love Song by Mrs. Beach. Miss Loveridge is one of the most promising young singers in town. Later she sang an Ave Maria by Mr. Parsons. Miss Holmes played the adagio from Bruch's second concerto, a favorite with all violinists. Miss Wilder has hardly the finish or feeling for an adequate performance of a work of so much depth of sentiment. But she has a good, firm tone and shows that her training is that of the best school. She also played with considerable spirit the Zarzky Mazourka. Mr. Percy played an arrangement of a gries nocturne and Gilman's Torchlight March, and his registration was clever and expert as usual. His accompaniments were sympathetic and musically.

A large and refined audience listened last evening to Mr. Parsons' piano playing at the Church of the Messiah, and gave evidence of great pleasure at his polished and musically performance. He played a long program entirely from memory, with hardly a false note. His compositions are highly melodious and very effective. The concerto was applauded at the end of each movement, and with Mr. Percy's most effective organ accompaniment proved to be a work of much merit. His latest compositions were two most poetic preludes and an Ave Maria, which took the audience by storm, Miss Loveridge's beautiful voice filling the character of the piece perfectly. Miss Loveridge scored a hit with her large and pure soprano, and Miss Holmes was repeatedly encoined in her masterly work. Mr. Percy is one of the most tasteful organists, and his playing last evening pleased everyone.

E. A. Parsons gave a concert recital at the Church of the Messiah last evening before a large audience. He was assisted by Miss May C. Loveridge, soprano; Miss Rebecca Wilder Holmes, violinist, and Richard T. Percy, organist. Mr. Parsons' selections were entirely compositions from his own pen. These showed him to be a versatile composer with lofty aims, while his themes were at no time commonplace and the treatment of them was scholarly. Among the best of Mr. Parsons' compositions heard last evening were his Concerto Chevaleresque, for organ and piano; the second prelude Will o' the Wisp, and the Witches' Minuet. The first movement of the concerto is stately and the theme is skilfully worked out. The harp effect in the second movement was particularly effective with its romantic theme heard alternately upon the piano and organ. There were suggestions of both Chopin and Wagner in these movements. Certainly a composer cannot have higher ideals. The third movement was brilliant and effective. Mr. Parsons' Witches Minuet is both dainty and original. It contains glimpses of Hungarian melodies and its rhythms are effective. Miss Loveridge received a cordial reception. She is an acceptable vocalist with a good voice, clear enunciation, and sings with musicianly instincts. She rendered in good style Mrs. Beach's effective Song of Love and Mr. Parsons' Ave Maria.



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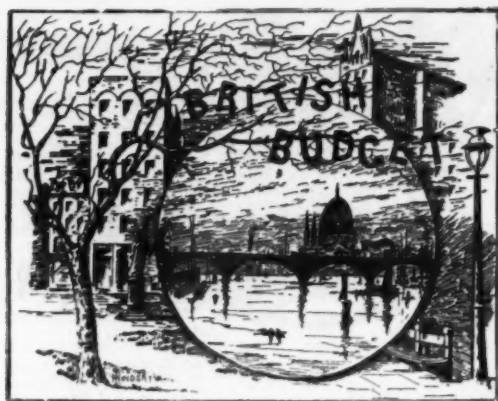
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BRITISH OFFICE THE MUSICAL COURIER,
31 Princes Street, Cavendish Square,
LONDON, W., December 12, 1896.

MR. LEO STERN has been most successful at the recent concert of the Leipsic Gewandhaus with Dvorák's new violoncello concerto. It is stated that this is the first time an English 'cellist has played at one of these concerts. The audience was at first cool, but gradually thawed as the work proceeded, and at the end Mr. Stern was enthusiastically applauded and recalled several times. M. Nikisch warmly complimented Mr. Stern on his performance. In consequence of his great success he was commanded to the New Palace, Potsdam, to play before his majesty the Emperor William.

On this last occasion he was accompanied by Hof Kapelmeister Muck, a most unusual occurrence, as Dr. Muck only conducts at the Court Theatre, but Mr. Stern was so highly recommended to him that he was induced to confer this honor on the English 'cellist. The emperor was delighted, and asked Mr. Stern many questions about his beautiful Strad., saying that he never before knew that Stradivarius made anything but violins.

Mr. Stern's selections comprised compositions by Saint-Saëns, Godard and Chopin, as well as a tarantella from his own pen. At the close the emperor shook hands with him, and was good enough to say he had never heard such splendid playing, and promised to write to Princess Beatrice and say how much he had enjoyed it. Mr. Stern was then presented by Count Eulenberg to the empress, who was told of his appearances at the English court. A valuable souvenir of the event was a pin of diamonds and rubies in the form of the letter W surmounted by a crown.

Writing of Mr. Stern's playing at the Gewandhaus concert, Bernard Senberlich says in the *Leipsic Anzeiger*.

The second soloist was Mr. Leo Stern, from London, who appeared for the first time. His capabilities as a 'cello virtuoso were shown in the concerto by Anton Dvorák. This artist, who is still young, can confidently hold his own with our leading virtuosos. He has great neatness and facility of technic, pure, rich tone, and gave a tasteful rendering of the work. His playing is free from mannerisms. Perhaps a little more tenderness in the cantilene might be more desirable, but, aside from this he left nothing to be desired. His shakes, harmonics, glissandos came out perfectly clear. At the close the soloist had much success and many recalls.

Mme. Norcross was specially engaged for the gala performance of *Carmen* at Mainz, on the birthday of the Grand Duke of Hesse. She achieved a veritable triumph. Godslive, the new oratorio by Edgard Tinel, recently

appointed as professor of counterpoint at the Brussels Conservatoire, will be performed at the fourth concert populaire.

Last Tuesday a concert of Emile Mathieu's compositions took place at Louvain. Among the other pieces of this composer, a new violin concerto with orchestra was performed for the first time.

At Liège the first of the Nouveaux Concerts was also a striking one, and the occasion of a great success for Miss Marie Brema, who sang exceedingly well the last scene of *The Götterdämmerung*, three Irish songs by Stanford, and *Lieds* by Schubert and Schumann. The orchestral pieces included Henry Duparc's *Leonore* and Claude Delcrissy's "L'après-midi d'un faune" (a young composer of the new French school which Sylvani Dupuis has already made popular in Liège). These were very cleverly given under Sylvani Dupuis' powerful baton.

Mlle. Sethe is now on tour in Belgium, where she played last Tuesday week for the first time the concerto by Emile Mathieu, recently composed. Her last concert there takes place in Antwerp on the 19th, and after having played in Steinway Hall on the 15th she will start for Scotland.

At the weekly musicale of Mr. Sebastian B. and Miss Schlesinger on Saturday, November 28, Mr. Harold Bauer played a composition by Mr. Schlesinger, a ballade by Chopin, the *Walküren March*, &c., and electrified his audience by his masterly playing. He is certainly one of the foremost pianists of the day. Such delicacy, combined with such power and execution, is rarely heard. Baroness von Reibnitz, daughter of Mr. Schlesinger, sang a number of her father's songs, and Mr. Schlesinger sang various excerpts from Schubert.

Mr. Joseph Bennett will give a Schubert lecture at Gloucester on Friday. The lecture will be illustrated by eight songs, sung by Mme. Medora Henson and Mr. Ben Davies, and the selections for the piano, the *Impromptu* in A flat, and three numbers 3 and 6 of his *Moments Musical*, played by Mr. Waddington Cooke.

Mme. Moriani, the well-known teacher from Brussels, will be at the First Avenue Hotel, Holborn, from January 8 to 10, to give consultations to singers and lessons in singing.

Our correspondent writes from Wellington, New Zealand, that there has been "a musical battle" during the past few weeks. Mr. Alfred Hill refused to conduct the Orchestral Society at a concert given by Chevalier de Kontski, on the grounds that the veteran pianist was not what he claimed to be—namely, the only living pupil of Beethoven—and that in Auckland he stooped to the level of a circus performer by playing the piano with blankets on the keyboard. The society decided to assist the chevalier, and obtained the services of another conductor. Mr. Hill then resigned his position. M. Ovide Musin had previously engaged the services of the Orchestral Society, but when Mr. Hill resigned declined to allow them to assist him.

The Orchestral Society asked Mr. Hill to reconsider his resignation, but in the meantime M. Musin made the young composer and violinist an advantageous offer to tour the world with him, which Mr. Hill accepted.

Mr. Carl Armbruster has been giving a very interesting series of lectures. Their purpose is to bring forward some gems of song of a very different calibre to the usual ballad, songs which are neglected here in England, either because they are not known or are not understood. Mr. Armbruster points out the workmanship of the composition, the

beauty of the inspiration, the unity of idea between text and music, relates the circumstances under which they were written, and gives a short biography of the composer. The last lectures treated of Berlioz, Wagner, Hans Sommer, and Max Schiller as song writers, and illustrations by means of some of their compositions were sung by Miss Pauline Cramer.

CONCERTS.

At the second Henschel concert, December 8, St. James' Hall was crowded to its utmost capacity. To the great drawing powers of Schubert's *Unfinished Symphony*, Mme. Soldat's violin playing and the first performance in England of Dvorák's *Te Deum* must be attributed the generous demand for seats. As to the *Te Deum*, it sounds to our sober English ears more of a burlesque of sacred music than does the Amen chorus of Berlioz's *Faust*, the difference between the two being that Berlioz intended his chorus as a joke, while Dvorák wishes his to be taken seriously.

The Queen's Hall Choral Society scored again over the performance of *Samson* and *Delilah* last Thursday evening, and more than realized the expectations formed at their opening concert. A better performance it would be hard to obtain, and the time is not far distant when these concerts will be a pride of Londoners. The choral portion of Saint-Saëns' work allows for wonderful contrasts, and of this Mr. Randegger has taken full advantage. After the wail of the despairing people with which it opens, *Samson*'s words, "Israel, burst your bonds," were caught up with exaltation that seemed truly inspired by hope renewed. The exquisite Philistines' choruses, *Fair Spring Smiles Again* and *The Dawn Now Awakening*, were given very sweetly, while the taunting of blind *Samson* was almost diabolical in its malevolence. The orchestra, too, did excellently, particularly in the *Bacchanalian Dance*, but once during the duet they completely drowned the soloists. This was a pity, for the other accompaniments were not too prominent.

Miss Marie Brema took the rôle of *Delilah*, and sang magnificently. Only the first number was disappointing, and her portrayal of the beautiful Philistine, loving, haughty, wooing and revengeful, was a perfect work of art. She received quite an ovation at the end of Act II., and well deserved it. Mr. Edward Lloyd, who is not so much at home in dramatic music, sang with considerably more passion than usual, but in spite of his splendid vocalization he does not make an ideal representative of the love-torn Hebrew. Very fine, however, was *I See in the Hands of Angels*. Mr. Andrew Black sang the music of the Priest of Dagon with excellent style, and made a great effect with his curse of *Samson*.

The feature of special interest in the program of last Saturday's Crystal Palace concert was the performance of Mr. A. Barclay Jones' symphony in C minor, first introduced at a concert of the Westminster Orchestral Society last June. The interpretation of the work under Mr. Manns showed its beauties to the greatest possible advantage. The intensely interesting first movement, the melodious second subject, and the work as a whole is a worthy memorial to the composer's dead friend and master, Thomas Wingham. The prelude to *Tristan* and the ballet music from the *Vespre Siciliani*, of Verdi, were the other orchestral numbers; Mr. Mark Hambourg played the C minor concerto of Beethoven with his usual mastery of

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technic and sound musicianship, and Miss Rina Allerton sang the grand aria from *Die Freischütz*.

The promenade concerts are really doing more for orchestral music in our midst than we at first think. Besides exemplary performances of selections from their already large repertoire, Mr. Henry J. Wood is always adding some worthy novelty from either the pen of some able contemporaneous composer or some work that has up to now not been heard here. The novelty thus chosen on Saturday evening was the *Symphonic Suite*, *Scheherazade*, by Rimsky-Korsakoff, who claims the honor of being the first Russian to compose a symphony. In order of publication the suite follows the *Caprice Espagnole*, produced for the first time in England at these concerts in September, and subsequently heard under the baton of M. Lamoureux. The *Symphonic Suite*, according to the note prefixed to the score, is founded on the Arabian Nights, and has reference to the familiar story of *Scheherazade*. It is divided into four movements, entitled respectively *The Sea* and *The Ship of Sinbad*, *The Story of the Prince Kalendar*, *The Young Prince and the Young Princess*, and *Festival at Bagdad*. *The Sea*. *The Shipwreck on the Limestone Rock*.

A theme given out by the solo violin, and heard again in each of the movements, probably represents *Scheherazade* and her remarkable inventive faculties, the "Sea" also having its representative theme, heard at the beginning and end of the work. Sandwiched between the strenuous passages of the opening movement are some charming conversational passages for the strings and wind instruments. The music of the second section is Oriental in style; the melancholy strains uttered at the commencement of the third movement are effectively contrasted with the vivacity and energy developed later; while the wild and hysterical music, with abundance of noisy percussional adjuncts of the final section afforded an effective climax. Mr. Wood secured a remarkably fine performance. Another novelty was the orchestral arrangement of the late Sir George Elvey's graceful gavot (*à la mode ancienne*). Mr. Frederick Dawson gave a skillful performance of the solo part of Scharwenka's piano concerto in B flat minor, and Mr. Arthur Payne played De Beriot's Violin Concerto in D. Miss Lenna Mendelssohn made a successful debut, her rendering of *The Lost Chord* earning a double recall. Mlle. Amelia Sinico and Mr. Reginald Brophy were the other vocalists.

The novelty at St. James' Hall at last Monday's popular concert was a string quartet in A minor by Mr. Stanford, played by Lady Hallé, Messrs. Ries and Gibson and Signor Piatti. It is one of the composer's best works and was cordially received. The principal theme of the first movement is introduced in the slow movement and again at the close of the finale. Signor Piatti brought forward a sonata of his own, in E minor, which has not been heard before, and is interesting, especially in the first movement, and an *andante religioso*. Signor Piatti, with Mr. Henry Bird, gave a very clever reading of it and was twice recalled to the platform. Mlle. Clotilde Kleeberg, who took part in Grieg's F major sonata with Lady Hallé, played the *Variations Sérieuses* of Mendelssohn and Scarlatti's sonata in D minor as an encore, playing the original version. The vocalist was Mme. Gomez, who sang two German songs, *Ein Traum* and *Ubers Jahr*, by Carl Bohm, and a *Rondel* by Mr. Edward Elgar, which is not this clever musician's best effort by any means.

The Musical Guild gave its fourth concert this season in

the Kensington Town Hall on Tuesday. Mozart's string quintet in C opened the program, and was artistically played by Messrs. Arthur Bent, Samuel Grimson, Ernest Tomlinson, Percy Kearne and Paul Ludwig. Brahms' piano quartet in G minor, op. 25, which was written in 1863, was given by Miss Ethel Sharpe at the piano, Miss Donkersley and Messrs. Alfred Hobday and Paul Ludwig, who played particularly well, especially in the opening allegro and the *Rondo alla Zingarese*. Mr. Paul Ludwig also played the beautiful adaptation for the cello, the *adagio* and minuetto from Tocatelli's sonata in D, with a piano accompaniment by Signor Piatti. Mr. Ludwig scored a great success with this, which showed how completely he is master of the technic of his instrument. Mr. Plunket Greene, who is always welcome, chose Brahms' *Komm bald*, Grieg's *Ein Schwan*, and a song by Schumann, and Dr. Villiers Stanford's settings of the clown's songs from *Twelfth Night*, the composer playing the piano accompaniments. The third of these, *When That I Was a Little Tiny Boy*, was particularly pleasing to the audience, and had to be repeated.

The performance on Tuesday evening, in St. James' Hall, of Sir Arthur Sullivan's *Martyr of Antioch* by the students of the Guildhall School of Music shows that the very excellent work done by the late principal, Sir Joseph Barnby, is being sustained by his able successor, Mr. W. H. Cummings, and the present principal and conductor may be congratulated upon having secured such good results as were exemplified by the work of the students on this occasion. This work was given almost wholly by pupils, and a noteworthy feature was the spirit infused into the orchestral playing, the band being largely composed of female students. The work of the choir was hardly on a par with that of the orchestra, though commendable in many respects. The singing of the lovely anthem, *Brother, Thou Art Gone Before Us*, was particularly fine, while the Pagan chorus was somewhat lacking in power. The cantata was preceded by Sir Arthur Sullivan's *In Memoriam* overture.

Miss Pauline Joran gave an excellent concert in St. James' Hall last Thursday, where the public had a chance to admire this favorite operatic artist in the unfamiliar capacity of violinist. Her charming singing is well known, but her instrumental ability was a surprise to many. She, with her sister, a very capable pianist, opened the program with Schütt's Suite, op. 44, and played as solo Ries' *Romanza* and *Scherzo* from op. 23, a most excellent rendering. Of her songs *Beatrice Hallet's Frühlingslied* deserves special mention, for it is a charming composition, and was very well sung. Mr. Richard Green was, as usual, artistic and pleasing, gaining an encore for *Thou Art Passing Hence*. Miss Elise Joran played some solos with much delicacy as well as vigor, and the whole concert was a decided success.

F. V. ATWATER.

New Æolian Pamphlet.—The Æolian Company is out with a new illustrated pamphlet well put together and interestingly descriptive of the workings of these popular instruments.

Rochester Ladies' Club.—At the Tuesday musicale of the Ladies' Club held on December 10 in the First Presbyterian Church, Rochester, N. Y., the music was provided by Mrs. Mary Chappell Fisher (member of American Guild of Organists), assisted by Dr. Mandeville. The program was excellently chosen and supplied unusually clear and helpful descriptive notes.



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, December 19, 1906.

BEFORE the season opened there was a \$100,000 fairy tale given out to the public. This was to the effect that the season ticket subscription sale to the Chicago Thomas Orchestra Concerts had reached that amount. If this were correct then many of those thousands of subscribers have regretted their expenditure and are conspicuous by their absence. Yesterday the audience was the thinnest of the season; holiday shopping may be urged, a program with two symphonies might also be offered as an excuse, but whatever the cause the fact remains that the Auditorium was remarkable for rows upon rows of empty chairs. This too for a Beethoven concert and with Beethoven choral work, and our new chorus which was to outshine every other chorus under Chicago's sun. But it did not meet expectation, in fact it was hardly bearable except one alto who was determined to be in evidence and so gave voice a beat before everyone else on each and every occasion. The tenors were—where?—the sopranos nowhere and the orchestra was heard above them, and so on to the finish. This auxiliary chorus, which has been trained under the direction of Mr. Arthur Mees, took part in Beethoven's *Fantasia* and the *Ruins of Athens*; the latter I did not hear, the first number being sufficient.

The pianist Hans Bruening, who played the *Fantasia*, is a weak mechanical player, when he does not blur, and at all times was certainly most amateurish. Why must we import such people into the city when there are a dozen here already, yes, a dozen, who can do far better work? There is Sherwood never heard at these concerts, Hans von Schiller never heard, Liebling never heard, and again, that good pianist Walter Spry, who does such remarkable work; and as for the women, why, there are several here who would scorn to do such public work. Nervousness there might be in the case of Mr. Bruening, but that would not take away color, nor prevent an even scale. I may have heard him to disadvantage and the work may not have offered good opportunities, but in my opinion a pianist with less technic has rarely been heard at what should be a concert of the finest description.

With the exception of the Nordica event last week, she personally drawing an immense crowd, the concerts have been extremely unsatisfying, not one soloist deserving unqualified praise. There is no reason for this. Have we not to-day in Chicago artists who can abundantly fulfill all requirements and take their place in the orchestral programs?

There is Ragna Linné here, a grand soprano, with splendid presence, and one who can sing, but as head of

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the vocal department at the American Conservatory she is therefore debarr'd from singing, according to those in command of the orchestra's affairs.

Mme. Linné sang recently in St. Paul and Minneapolis, and this is what the papers said of her:

It is a privilege to be prized to hold a membership in the Ladies' Thursday Musicales, for it not only presents a continual feast of good things in its regular meetings, but occasionally provides an especially rare treat for its members. The Linné song recital this morning was one of the most delightful of these treats. The Unitarian Church, where it was held, was filled. * * * Madame Linné's appearance was enthusiastically greeted by her audience, which was a sympathetic one, that encouraged the best work of the singer. Her program offered great variety and showed her superb talents in a strong way. Her execution is so faultless as to have lost all affectation of art, and her eminently musical qualities appealed irresistibly to her critical and delighted audience. Her voice is powerful, sweet in quality and remarkable in range. Her easy, graceful manner is also captivating. Several little explanatory remarks were thrown in in a happy and interesting way.

The first group of songs included I Love Thee, Grieg; a Swedish folk song; None but a Lonely Heart, Tchaikowsky; Little gute Grete, Gade, and the Erl King, Schubert. In the simple songs her sympathetic expression and splendid enunciation were manifested, and in the Schubert number the dramatic qualities found full and satisfactory exposition. The second group included Twickenham Ferry, gracefully sung; Bonne Nuit, a delicate little song by Massenet, treated with charming lightness; La Folle, a spirited, rollicky melody, and A Night Song, by Victor Harris. In response to an encore after these songs she sang a beautiful Norwegian folk song. The program closed with an aria from Massenet's Herodiade, which showed her abilities in more difficult compositions. This was a brilliant and effective piece of work, which received the warm appreciation which it merited.—*Minneapolis Journal*.

There is destiny in a name. Ragna Linné. Do you not think of something queenly in bearing, something superior in achievement? The soprano whom the Schubert Club introduced to us yesterday afternoon has not had an equal in our concert halls. She is not better, but she merits that fascinating word, different. Fair-haired, of the blonde Norse loveliness, tall and stately, Madame Linné makes a commanding figure on the concert stage. Her voice is a soprano whose depth in chest tones and warmth in the middle register would lead one to class it as mezzo. The tones above were so skillfully taken as to cover up a possible limit. But it is not range one thinks of in listening to this voice. It is the dramatic instinct vibrating in every phrase, altering intensity, color, tint and personality until the perfection of varied power is reached, and this without altering the poise of the voice. Perhaps one or two white notes in the middle of a slight break in leaving a tone taken with great force, but these were the result of emotion not inherent. And then that wonderful quality the Italians call dolce mezzo voce, the tone held piano but as palpable as the clearest echo, this was the unusual element in the voice, but so varied that no passage seemed the counterpart of its fellow.

The opening aria, from Massenet's Herodiade, was beautifully sung, and the French was delicious. Doubtless Madame Linné has been urged to try the operatic stage, and while her success there would not be mediocre it is surely in the recital that her unique talents emphasize themselves. The nine songs were chosen all from different European folk, and the characteristic interpretation, the familiarity with national traits and various languages, reveal her a student of people, and surely an admirable linguist.

It would be difficult, impossible, to choose beats where each was so complete in itself. Perhaps Gade's Danish song was most enjoyed, for the charming Dane, in her quaint, broken English, gave the story before singing of the farewell to Lille Grete. Here the varied tones were particularly effective, the flippant goldsmith's commercial proclivities and the lovelorn swain's heartbroken adieu. The same group contained a Swedish folk song of the sort Nilsson has sung us, and closed with the weird Erl King. The three voices, the luring tone of the Erl King's daughter, the pleading one of the Rind, and the deep, authoritative speech of the father, were dramatically and yet melodiously contrasted.

Twickenham Ferry, the dear old English ballad, found itself in the second group, and the recital closed with two good night songs, one from the French, dainty and starlit, the other Victor Harris' composition, the only American number included. It suited admirably the power of increase in sostenuto which Mme. Linné controls so well, but was certainly not as characteristic as the Massenet song.—*St. Paul Dispatch*.

Mme. Ragna Linné, of Chicago, who gives the first artist's recital for the Ladies' Thursday Musicales this year, will also appear before the Schubert Club, of St. Paul, on Wednesday afternoon. The same program will be given on both occasions. Members of the musicale will open the program with the Egmont overture, by Beethoven, and Miss Shryock will play the Mephisto Waltz, by Liszt. Mrs. H. W. Gleason will accompany Mme. Linné. This eminent soloist has been compared with Nordica, and a competent critic of the city declared she would rather hear her any day.—*Minneapolis Journal*.

Such a woman as Mme. Linné has to go out of the city to obtain the recognition due her. And the cry is "the home people won't draw." Anyhow, they will draw as much as Mr. Bruening and the auxiliary chorus drew yesterday.

One prominent in American music writes in the *Times-Herald* of Monday last: "Theodore Thomas is a fossil of a bygone era. He overlooks the fact that times change and men with them, even if he does not."

This is exemplified at every performance given by his orchestra. We want a man of broader views, a man who

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MARCH—APRIL—MAY.

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will take an interest in the musical people and musical doings of this city and who is not entirely wrapped up in the narrow world of his own creation. Suppose we had the right man in Chicago who would arouse music here and give it a stimulus for years to come, talent, and there is much here, would come to the front and the rush off to Europe would be less known. With a profound sense of the greatness of Mr. Theodore Thomas, still it is impossible not to be painfully alive to the fact that while he has done an extraordinary amount for music in America, he has done quite as much for the benefit of Mr. Thomas, and consequently that it is about time that he gave some one else a chance. After all, it is not only a survival of the fittest but of the toughest.

Recitation and Comment was the name given to Mrs. Laura Tisdale's evening entertainment on Tuesday last in Apollo Hall. This gifted dramatic teacher had the assistance of Dr. Louis Falk and Signor Tomaso. I heard the affair was most successful, Mrs. Tisdale being enthusiastically applauded.

No notification was sent me of the Chicago Conservatory entertainment Monday last, and my first intimation of any such event was given after it had taken place.

There is a considerable amount of touting going on for the Chicago String Quartet. This peculiarly assorted company and their nurse or teacher, or whatever else one can call him, Theodore Thomas (who ever heard of a conductor or director for an experienced quartet?), make a first appearance next Tuesday. I have not been favored with an invitation and do not anticipate receiving one, as *THE MUSICAL COURIER*, according to several statements recently made, is the only newspaper which dare speak plainly on music matters. However, a friend of mine was beseeched to take tickets by an outsider whom I should have thought incapable of lending himself to any such business. Said he to my friend, at the same time showing a stack of tickets for the Chicago String Quartet: "This is the thing you should patronize," and when refusal was made, he exclaimed: "Oh, you're plugging for the Spiering Quartet, I guess." Certainly those who appreciate good music, fine rehearsal and the honest endeavors of men who are known for their musical worth, as well as doing infinite credit to musical Chicago, will never patronize the one against the other.

From the first notes of the Brahms quartet to the final measures of the Schumann quintet the concert given by the

Spiering Quartet at the third of the chamber concert series was of interest. The best concert of its kind I have heard for months past and the best music in Chicago at the present time; there is nothing in the musical way to be compared with it. Very noticeable is the improvement in the work done by this quartet, especially in the 'cello player. At one time Herman Diestel was scarcely equal to the other players Theodore Spiering, Otto Roehborn and Adolph Weidig, but he has kept steadily on until now the good result is accomplished and he is a help artistically and actually. They all rehearse and believe in the value of practice, so that after four years' incessant work, despite many adverse circumstances, they make the second quartet in America. I know of no other that is in such demand, and already for next season a number of dates have been made. Their aims and aspirations are high and mark an era in Chicago's musical history.

William H. Sherwood was at the piano in the Schumann quintet and played with fire and energy. He made the first public appearance here for years and was most cordially welcomed. Mrs. Genevieve Clark Wilson sang two Brahms songs and two Schumann songs with her accustomed purity of tone and refinement. Mrs. Hess-Burr accompanied.

The concert was the best attended of the series so far, and I hope to see the time when people will be turned away, as assuredly there is no more refining nor delightful musical evening given than at these chamber concerts.

The morning musical at the Woman's Club, Fort Wayne, Ind., given by the Spiering Quartet Wednesday last was immensely successful. The program given was as follows:

Quartet, op. 50, No. 2.....	Bethoven
The Swan.....	Spiering Quartet.
Spanish Dance.....	Saint-Saëns
Mr. Diestel.....	Popper
Intermezzo from quartet in A major.....	Weidig
Walter's Priesthood.....	Wagner-Wilhemj
Farfalla.....	Saurat
Mr. Spiering.....	
Quartet in F major.....	Dvorák
Spiering Quartet.....	

It must be that the people of the Eastern part of the country want to hear Brooke our clever conductor of popular music, and the famous Chicago Marine Band, as Manager Howard Pew has sold fourteen dates in New England for the month of March by correspondence, something he was never able to do with any of the New York organizations with which he was connected for years.

The concerts now being given at the Columbia Theatre Sunday afternoons are deserving of the highest praise. The programs are good, exceptionally well played, one or two good soloists can always be heard, and little wonder is it that big crowds assemble. Last week Fanny Losey, the violinist, had a good reception and well merited the applause given. She has a fine tone and has improved greatly. That she was a pupil of Bernard Listemann is a fact which in itself should be sufficient to command attention.

Emil Liebling has been busy this week, despite the holiday season. Friday, December 11, he played at Lake Forest, Ill.; Monday, December 14, at the People's Church, Aurora, Ill., and Thursday, December 17, at a complimentary concert given to Mr. Adolph Brune, in Kimball Hall.

Sara Sayles Gilpin, who made her first public appearance on Monday in Steinway Hall, is as a pianist really gifted. She studied with Mme. Bloomfield Zeisler for five years and has acquired a considerable amount of that artist's technic and manner. I heard Mrs. Gilpin informally recently and experienced much genuine satisfaction from her performance. She is reposeful in manner (in this respect not like her famous teacher), perfect as to technicality and, above all, plays with a very thorough comprehension of musical requirements. Her interpretations are all marked with fine intelligence, and whether in Grieg, Liszt or Saint-Saëns are equally acceptable. Of our new local people who have appeared recently, with one excep-

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PIANO AND ORGAN—January 5 (Tuesday), 10 to 12 M., 2 to 4 P. M. VIOLIN, VIOLA, CELLO, CONTRABASS, HARP—January 6 (Wednesday), 10 to 12 M., 2 to 4 P. M.

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tion, and that a man, she most nearly approaches the artistic ideal.

I notice that mention of a very good concert which occurred December 5 was omitted. Under the auspices of the Chicago Musical College some exceedingly talented members of that famed institution gave a most interesting program. Gertrude Bishop Baker improves wonderfully and played Liszt's Petrarch Sonata and Saint-Saëns' Kermesse Scene from Faust with great effect. She is a splendid example of Hans van Schiller's teaching. Mr. Harry Truax, lately returned from the East, a pupil of Mrs. Orwin Fox, sang well, in fact establishing himself a favorite with the audience, which, as is usual at these concerts, blocked all passages, and Miss Catherine Hall, the young violinist, who is making enormous strides in her art, and interpreted Lipinski's Military Concerto to the satisfaction even of Bernhard Listemann, who was her accompanist. This gifted girl has a fine career before her, for indeed I have heard only one other young violinist of late who is so naturally dowered musically. Other interesting numbers were given by Ida Belle Field, Adelaide Zick, Edith Jackson, Henrietta Kendrick and Bernhard Niemann and Lewis Blackman. Genevieve Clark Wilson has been engaged for a number of concerts and sings in The Messiah at Racine, December 17; Chicago, 21; Milwaukee, 23; Louisville, 29; Madison, January 21, and has several other dates still under negotiation. She sang at the Illinois Club, December 10, and is to be heard with the Apollos next Monday.

Grafton G. Baker, the tenor, has been engaged for The Messiah at Madison, Wis., January 21.

Mme. Dove Boetti, who was obliged by legal necessities to go to Italy, writes that she hopes to return to America shortly. She says: "I still wish to return to Chicago because I am convinced there are the voices and the talent, which only require proper development." Mme. Boetti is surrounded by artists who were her old companions in art years ago, and as many of her old pupils recommence their studies January 1 there is rejoicing at Mme. Boetti's presence in Milan once more.

To-day the Chicago Musical College inaugurates its Saturday concerts in Händel Hall in place of Apollo Hall. This is the program:

Sonata for flute and piano, op. 17..... Meyer-Olbersleben
Curt Baumbach and Hans von Schiller.
Violin, Ballade et Polonaise..... Vieuxtemps
Franz Hladky.

Piano—
Petrarca Sonett, E major..... Liszt
St. Francis Walking on the Waves.....
Hans von Schiller.
Vocal, Sing, Smile, Slumber..... Gounod
Edna M. Crawford.
(Violin obligato, Franz Hladky.)

Piano—
Nocturne..... Chopin
Islena..... Paladilhe-Saint-Saëns
Hans von Schiller.
Vocal, Recit. ed Aria A te riede, Il Crociato in Egitto..... Mercadante
Mabel F. Shorey.

Violin—
Spanischer Tanz..... Sarasate
Blene..... Schubert
Franz Hladky.

Vocal, duet, The Gypsies..... Brahms
Edna M. Crawford and Mabel F. Shorey.

The college closed to-day until the 20th and the next matinee will be January 1.

FLORENCE FRENCH.

Harlem Philharmonic Society.

MR. HENRY THOMAS FLECK was a proud and happy man last Thursday evening, and no wonder, for the first concert of the Harlem Philharmonic Society, with an orchestra of fifty men (and one woman harpist) and Mlle. Camille Seygard, soprano, soloist, was a success. The opera house music hall was filled with the crème de la crème of our uptown society, and the occasion must have been gratifying to the many enterprising women who have organized and so successfully carried on this complex musical society. The officers are: President, Mrs. Thomas H. Newman; first vice-president, Mrs. Jarrett Blodgett; second vice-president, Mrs. Ashbel P. Fitch; secretary, Mrs. Seabury C. Mastick; treasurer, Mrs. Isaac Mills; executive committee, Mrs. Charles R. Treat, chairman; Mrs. George W. Best, chairman music committee.

Birdice Blye.

MISS BIRDICE BLYE, the gifted young pianist, who recently returned from Europe, is meeting with great success in concert. Miss Blye has been prominent in musical circles both here and abroad for a number of years.

Miss Blye's musical gifts were so pronounced even in childhood that it was deemed advisable to give her a thorough musical education. When ten years old she appeared in concerts in London and other European cities. She aroused great enthusiasm, and her wonderful talents won her marked attentions in leading musical and society circles. She studied at the Academy in London, and at the examinations won two medals for the piano and four certificates for harmony and composition. She then concertized for a time, and before she was yet in her teens had won a reputation as one of the most talented and promising young artists of the time.

After a short tour in this country Miss Blye resumed her studies with Edmund Neupert, who wrote expressly for and dedicated to her one of his best compositions, the only pupil to whom he ever accorded such a distinction. After his untimely decease she studied with Joseffy, and is no doubt indebted to him for that facile technic and that delicate grace and charm of expression that make her playing so attractive. After concertizing in the principal Eastern cities Miss Blye returned for the third time to Europe and entered the Berlin Royal High School for a course of three years, taking piano with the director, Professor Rudorff; composition and ensemble with Dr. Bargiel, half-brother to Mme. Clara Schumann, and musical form with Dr. Philipp Spitta, director of the Royal School of Arts and lecturer at the University, and who became one of her warmest friends and admirers.

Hearing of Miss Blye's talents Rubinstein invited her to play for him, and he was so impressed with her many musical qualities, her wonderful technic and poetical interpretations that at his suggestion she went to Dresden and continued under his instruction for some time. He took great interest in her, and always introduced her as "the coming great American pianist."

Miss Blye was that kind of a pupil whose conscientious work and perseverance call forth the best inspirations of a teacher, and her talent and winning personality won her the warmest sympathy and friendship of all her instructors. Miss Blye has written very entertainingly of the famous masters under whom she has studied; the article on Rubinstein and von Bülow appeared in THE MUSICAL COURIER some time ago. It attracted the attention of prominent authors, and she was invited to re-write it in a more extended form and read it at their annual convention, June, 1895. They afterward published it in a leading periodical.

Last winter Miss Blye made an extended tour through the principal Western cities, where, according to the press, her "triumphs were the most pronounced and remarkable of any artist who had ever concertized in the West."

Miss Blye has a large clientèle of friends in leading society circles in New York city and has already many engagements for musicales and concerts in and out of the city, and has promise of a busy season.

Second Becker Musicales.

THE second of the series of lecture-musicales on Dance-forms given by Mr. Gustav L. Becker for his pupils and their friends was held on Saturday morning on the subject Court Dances.

The program was almost entirely made up of piano numbers and was divided into two parts by the dancing of the minuet in costume by a graceful young lady. The music room, in which the dance was executed, was lighted by candles, and the picture presented was one not soon to be forgotten. Mrs. Becker gave a brief description of the dances played, considered historically and from the standpoint of the composer. The program follows:

Minuet, Boccherini (two pianos, eight hands); minuet, Chaminade; minuet in modern style, G. L. Becker; minuet danced to the music in Don Giovanni; gavot in G. Bach; gavot, Gluck-Brahms; gavot in E. Bach-Joseffy (left hand alone); saraband, Couperin; saraband, Bach; courante, Händel; gigue, Bach; gigue, Mattheson; polonaise, Bach; Polka Bohème, Rubinstein.

The rooms were filled to overflowing with an interested audience. The next and last of the series of lectures on dance forms will be on the subject The Waltz, and the program will be made up entirely of waltzes, vocal and instrumental, to show the versatility possible within the limits of this form. After this series the regular course of lecture-musicales will be resumed.

English Humor.—Under the curious heading of Jean de Reszké, Angel (Limited), it is authoritatively announced that the eminent tenor has headed a syndicate of fifteen people, at £200 each, formed by his brother-in-law, Mr. Willie Schulta, to produce Daudet's L'Arlésienne in English, with Bizet's music, Miss Agnes Booth playing the chief part.

Another Discovery.—Georg Maschel, of Dresden, makes a revelation to the Leipzig Tageblatt that Beethoven's Ninth Symphony was not composed by Beethoven, but by Georg's papa, Carl Ernst Maschel, when he attended school at Grimma in 1818-24.



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CONCERT DIRECTION H. M. HIRSCHBERG.



CONCERTS and recitals come thick and fast nowadays; behold, on Tuesday last week, when I might have gone (but didn't) to the Mendelssohn Glee Club concert, the Huberman concert, the second Hans Kronold 'cello recital and the Kaltenborn-Beyer-Hané string quartet evening, all at the same hour and in various parts of this New York. Added to this was the Sieveking first piano recital in the afternoon, not to mention the Metropolitan Opera.

At the Mendelssohn concert was centred much curiosity as to the new era on which this esteemed organization has entered. Beginning its thirty-first season with Composer-Pianist E. A. MacDowell as the new conductor, naturally there was a universal interest in this first appearance, for Mr. MacDowell (no, Dr. MacDowell) virtually made his début in this capacity on this occasion. The evening was one of refined musical delight; that MacDowell (he needs no title) fulfilled all expectations, that the soloist, Miss Pianist Little, and Mr. Basso Herbert Witherspoon were most acceptable, and I repeat joy reigned supreme. There was reason for this, for such refined male chorus singing is not heard elsewhere; the forty men sang as one voice. Indeed I found myself listening to the words as they came from the singers' lips, and not following the program words—there was no necessity of this latter. Even the vague text of Kingsley's Longbeard's Saga (Hypatia), in which we are told of Winilmen, of Gambara, Ayo, Ibor, Ambri and Assi, wherein we hear wonderful phrases such as "cloud-eaves," "sword-luck," "war-lindens," "mail-nets," and so on à la Hiawatha meter—even these came out clean cut, distinct. But the composition by Charles H. Lloyd I found tiresome in the extreme, long spun out, what the German folk call "gemacht" (manufactured). Certainly it may "grow on one" as one of the singers suggested; but then corns, warts and other things undesirable "grow on one"! Dr. MacDowell wisely placed this first, while the audience was fresh; its great difficulty of execution, consisting in changing rhythms, keys, modulations, was apparent, but the work impressed without affecting the hearer. Another eccentric work was Liszt's Trooper's Song, which, however gloomy, is still effective; they sing We're Dying, but it is the Ride of the Six Hundred, triumphant over death. Here, without piano accompaniment, were entire unity, time and pitch, the key of C minor being kept to finish—or rather they die boldly and majestically in C major. (Any connection between the Major and the Troopers?)

Veritable gems were the two *a capella* numbers, the Suabian Volkslied, by Zehngraf, and the Rose and the Gard'ner, by E. Thorne. If there's no rose without a thorn, verily this particular rose may be proud of its Thorne, for such lovely, dainty music I have dreamed of. Come out of your shell, modest "E. Thorne," and tell us who you are! At the close, where occur the words

And I wove the thing to a random rhyme,
For the Rose is Beauty: the Gard'ner, Time,

the most entrancing quality of tone issued from the first tenors and the first basses. Here was the apex of daintiness. Ye male chorus conductors who think that roaring Podbertsky's songs, or shouting Kremser's or Sturm's

works, who strive for quantity, for volume of sound, take a lesson from the singing of the Mendelssohns, and learn that a snow apple is better than a pumpkin.

As a conductor MacDowell is unpretentious, no fuss or feathers whatever; simple and direct as is the man, alert, observing, but of almost "maidenly modesty."

I made the observation that of the entire list of officers and singers there was but one German name. This is an American society indeed! Little Miss Little, of Boston (a pupil of MacDowell) has a fluent technic, a fine trill and strong wrist; Gregh's Nocturne is running over with nightingales, Van Westerhout's Capriccioso is a dashing little sketch, and his gavot in A quaint and catchy, in which the rapid octaves seemed just a bit too much for her. Her second group, closing with Rubinstein's Staccato Etude, again emphasized Miss Little's superior musical nature and technical ability. The Etude took me back to the early days of Rosenthal and d'Albert.

Young Mr. Witherspoon, height 6 feet 6 or thereabouts, and who has certainly not yet cast his first vote, has a luscious bass voice, throbbing with expression, a calm nerve and easy, graceful presence. He looks like a young college glee club boy, but sings like a mature artist. How the Lord has gifted some people!

Mr. H. Stanley Knight, of New Haven, organist of Madison avenue M. E. Church, of this city, played Witherspoon's accompaniments in most artistic style.

Hans Kronold's second 'cello recital in Steinway Hall again displayed that young virtuoso's ample technical facility and big tone; that not every note was in tune was doubtless owing to the foggy air and the wet evening. He played Servais' Souvenir de Spa and other pieces, accompanied by Mr. Morris Baer in very enjoyable, stylish fashion. The little Hänschen of my Leipzig days has indeed blossomed out.

Mr. Albert Gérard-Thiers contributed vocal numbers; Bemberg's solemn, dreary Chant Hindou read most effectively; to this Miss Kate Chittenden supplied the accompaniment, which I truly enjoyed. Later Mr. Thiers sang another group of songs to his own facile piano accompaniment. All of which took me back to the past sweet summer time, when he was the belle of several musical balls, so to speak, which we gave at the Fenimore, Cooperstown (Otsego Lake), N. Y., and when he was chargé d'affaires de musique at the Earlington, Richfield Springs.

That Italian with the solid German musical schooling (Vienna), Signor Herr Paolo Gallico, I heard for the first time, and with much pleasure, for his vivacity and expression at once claim attention. Allied with this is a clean technic, ready to cope with anything, and so Chopin's berceuse and tarantelle became especially enjoyable. It is common report that he is to be the soloist at a prominent Harlem orchestral concert soon, and I should certainly like to hear him with orchestra.

The chief orchestral number of the concert was Frederick Hymen Cowen's Scandinavian Symphony, which is the second of three symphonies written by Cowen, and was performed for the first time under the direction of Theodore Thomas at a New York Philharmonic concert about twelve years ago. The work went very smoothly—the result of careful rehearsal and capable orchestral members. The other special orchestral work was Edgar Tinel's Tableau Symphonique, which is the last of three instrumental compositions designed to illustrate Corneille's Polyeucte.

Miss Seygard sang the aria Il est doux, from Massenet's Hérodiade, with orchestral accompaniment, acceptably, and Alfred G. Robyn's You for encore. Her other number was the theme and variations from Auber's Crown Diamonds.

Sieveking's étude on black notes reminded me of the woman who was in mourning, and so to be consistent played on the black notes of the piano only, ate Kohl-rabi, read Black's novels, and finally would hear no singer but the Black Patti. Also that lovely D flat melody in the Fantaisie Impromptu remindeth me of Sidney Luska's As It Was

Written, that startling New York musical novel, in which the author characterizes the heroine, *Veronika*, by this same melody. By the way, what has become of "Sidney Luska"? That he was a young Hebrew, married, and of wealth, this I knew, but since his Mrs. Peixotto I have heard nothing of him. Perhaps marriage, wealth and its attendant responsibilities have killed his literary aspirations!

During the Schumann Fantaisie a curious contretemps occurred, a lusty infant setting up a howl ever and anon in the movement marked (appropriately, under the circumstances) "langsam getragen, durchweg leise zu halten." "Energisch gespannt" applied to ye infant would have suited Pianist Sieveking better, I know!

Buffalo's enterprising impresario Dan Minehan, wants Sieveking so badly that he offers \$1,500 for a recital. This speaks well for the immense hit the pianist made on his only appearance there with Lund's Symphony Orchestra, a fortnight ago. "Impresario" is such a long word, why not abbreviate it "imp."? Like the teacher who refers to her pupils as her "pup's."

A reading and musicale was given by Mrs. Mercedes Leigh, dramatic reader; Miss Elise Lathrop, pianist, and Miss Helen Lathrop, soprano, last Friday afternoon, December 11, at the Waldorf, when a very varied program was submitted to critical judgment.

Miss Elise Lathrop's most difficult as well as most brilliant piano number was the Liszt concert study in D flat. Some writer in the *Journal* recently referred to "Albert Morris Bagpipes" Waldorf Musicales, whereas everyone knows "bagpipes" is an utter misnomer; 'twas surely a Scotchman who so vulgarized the euphonious and strictly American patronymic belonging to Albert Morris Bagby!

The concert arranged by Sir Knight George S. Sturgis at the Masonic Temple last Friday evening was signaled by the participation in the same by the following persons, all more or less known to fame: Miss Adèle M. Arnold, soprano; Mrs. Katherine Bloodgood, contralto; Mr. Emil Schenck, violoncello; Mr. F. W. Riesberg, solo pianist and accompanist; Sir Francis J. Barrett, organist, and the New York Templar Quartet—Sir Harry B. Mook, first tenor; Sir Geo. S. Sturgis, second tenor; Sir Carl E. Dufft, M. D., baritone; Sir Herman Trost, Jr., basso.

After various "welcomes" and other ebullitions, *caethes loquendi* as it were, had been inflicted on the come-for-the-concert audience, at 9:45 the concert began. It is needless to say that Mrs. Bloodgood pleased everyone; she reminded me of that passage which says, "Even the lily is not arrayed like one of these," so girlishly pretty did this tall California woman appear! Miss Arnold has been mentioned in this column several times before, so I will this time give her a rest. Mr. Schenck contributed several fine 'cello numbers. Mr. Mook sang Clay's Araby, Dr. Carl Dufft's sonorous bass voice was heard in Rodney's Courier of Moscow, the Templar Quartet sang with perfect ensemble, and your "Gotham Gossip" contributed more than anyone else, since he was on the stage eight out of twelve numbers.

The pioneer American pianist on the German concert stage was Alexander Lambert, and not so very long ago, either. Since then many Americans who studied in Europe have given concerts there, but it remained for Mr. Lambert to educate an American girl, Miss Jessie Shay, in America, then send her over to Berlin, and meet with universal praise there. See what the *Vossische Zeitung* of recent date said about her concert with orchestra at the Singakademie, when were present such critics as Moszkowski, Kullak, Boie, Urban, Krebs, Tappert and others:

Miss Shay is an honor to her instructor, Mr. Lambert, proprietor and director of the widely known New York College of Music. She possesses strength of touch in high degree, as is required in the Henselt F minor concerto. At the same time her tone is noble and flexible, full of nuance. Full of tenderness was the concerto Larghetto, and in Schumann's Bird as Prophet we became aware of a technic able to cope with any difficulty, whether in bravour or smoothly flowing, pearly figuration. Her interpretation combines



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clear insight with natural musical expression. She was rewarded with richly earned salvos of applause, and afterward personally congratulated by such eminent authorities as Moszkowski, Floersheim, Liebling and others.

Mr. Platon Brounoff has composed a funeral march, dedicated to the memory of William Steinway, for orchestra (also piano), which is soon to be published. Two of his songs were sung by Mrs. Sawyer at the last Manuscript Society meeting at the Tuxedo, accompanied by the composer. Mr. Brounoff is working on a scheme for popular concerts at Cooper Union, which promises well.

Mrs. Shannah M. Jones, of Pittsburg, was here again this week, she wouldn't tell me why, so I conclude she is "laying low" just now.

Good morning! have you used—or rather did you go to Maud Morgan's Lenox Choral Club—women's voices—in Mendelssohn Glee Club Hall? If you didn't you missed the daintiest concert of this season so far! So hasten and plank down your ten dollars, more or less, and become a subscribing member immediately, for here are music in variety and pretty maidens galore, feast for eyes and ears! Miss Morgan is president and musical conductor both. I had presumed she was a harpist; she demonstrated she is a musician. It was a lovely scene; the beautiful hall, in what with Christmas decorations, holly, evergreen, mistletoe, palms, candelabra, hammered brass, and the variegated and wonderful-to-man toilettes of the singers, 'twas an optical as well as auricular feast! The chorus (third season), some forty strong, sang the difficult Prayer to the Virgin (Tannhäuser), and the even more difficult Mariner's Christmas, by Chaminade, in excellent style; two *a capella* numbers, also in absolute tune. Indeed, all the choral work was capital; thank you, Miss Morgan! Now why didn't tenor Evans Williams sing Come Into the Garden, Maud, and so be apposite? As it was, his singing of Adams' Star of Bethlehem was fit for the gods, and Nevins' Boy Blue touched everybody's heart! Mr. Wm. C. Carl (there he goes again—I haven't written once so far but this popular, ever-present organist was included) played a new suite by Boellmann, that Frenchman with the German name, which is dedicated to him, and later two Christmas pieces by Guilman, which latter moved the audience to an encore. Misses Cora Guild and Mary Rogers sang incidental soli, and Mrs. Ida Litson Morgan accompanied. Good!

Griffith E. Griffiths is the name of a newcomer here, a man of mature experience in church and concert, who substituted for basso Dr. Carl Dufft this summer, and sings nightly at Evangelist Tullar's Brooklyn meetings. Mr. Evans Williams recommends him highly, and I know he will succeed here; not every bass can sing Honor and Arms as does G. E. G.

Human curiosity prompts one to investigate his professional circular, for the front page bears only a half-tone picture of a very pleasant looking, intelligent, curly-haired man; there is nothing else there, so one naturally thinks, "What a nice man; who is he?" Griffiths is the proud father of five small Griffithses, and this interesting family and capable musician may be seen at any time at his ground floor residence-studio, 120 West Ninety-seventh street.

Speaking of singers, George Fleming, to whom I recently referred as "a veritable double of George Fergusson," sang in Springfield, Mass., and this is what the *Union*, of that city, says of him, " * * * the best thing on the program was Mr. Fleming's rendering of the impressive *It Is Enough*, from *Elijah*." He has been re-engaged to sing in that city in March. He sang the baritone part in *Händel's Samson* at Brantford, Ont. (Canada) at the last musical festival there, and made the hit of the affair.

Pianist Lotta Mills and Violinist Maud Powell went through an ordeal of fire last week and came out triumphant. They were playing the Mendelssohn violin concerto when Miss Powell smelled smoke. Hastily throwing aside the portières and sliding doors leading to an adjoining room, they found the dresser a mass of flames and the room full of smoke. What did they do? Scream and faint? Not much—not they! They yanked down the portières, smothered the flames, closed the doors, and resumed the concerto.

Apropos, you should see Miss Mills' artistic and original autograph; it will remind you of the dead artist Charles Howard Johnson's. Who has not heard of the actress Lotta, and who does not know the pianistic name Mills? And so why should not the original and interesting girl who bears these names in juxtaposition find dollars and glory also?

Madame de Angelis, for many years resident in Montreal, Canada, has a well appointed studio here now at 119 East Twenty-third street, occupied Monday and Thursday afternoons by Señor de Stefani, of Brooklyn.

The madame left a large class of society women in Canada for the promise of a small one here; as her methods and merits become known she will surely succeed, but all this takes time, and a newcomer here needs three things: capital, vigor, patience. Most have little of the former, plenty of the second and none at all of the latter, and of course no single virtue will lead to success. Hustle and advertise! (In *THE MUSICAL COURIER*, of course!)

Miss Harriet M. Brower has had a most interesting and successful summer class on the Virgil Clavier in her native city, Albany, and still spends two days of the week in the Capital City. The rest of the time she is here, where at Steinway Hall she guideth the young pianist and pointeth out the way he should not go. "Train a child in the way he should walk, and when he is old he will do as he pleases," you know. Another New York-Albanian is Mrs. de Roodé-Rice, the pianist and lecturer on musical topics. She teaches at the Female Academy, Albany, two days weekly (there is also where Tenor Abercrombie holds forth), and is the rest of the time here at 108 West Twenty-eighth street.

The Mollenhauers, father and son (of the International Conservatory, 26 East Forty-second street), played in Jersey City last week, and here is what the *Evening Journal* of that city wrote:

"Wm. F. T. Mollenhauer played a Rhapsodie Dramatique, a most scholarly work of his own. His intonation was perfect, execution highly brilliant, phrasing remarkably fine. We have never heard a violinist who could hold his audience spellbound like Mr. Mollenhauer. The duet which followed by Edward and Wm. F. T. Mollenhauer brought out all the possibilities and impossibilities of the violin; such a perfect precision and intonation and fine phrasing for two violins we have never heard before."

"F. F." might stand for fortissimo or a thousand other things, but in this present instance it means Frank Fruttcy, now of Detroit, formerly of All Angels', on West End avenue. He succeeded Mr. Helfenstein at All Angels' when that choirmaster went to Grace Church, and six months ago became a Michigander, in charge of St. John's choir; the *News* says his is the best vested choir in the city. It numbers forty singers, and the Christmas program will include *Light of Light* by Le Jeune, and Weber's *Mass in E flat*; also the chorus *Glory to God*, with solos from The Messiah, and *For Unto Us a Child Is Born*. He has a three-manual Hook & Hastings organ. Ditsons have published a set of three songs, words by Tennyson, for low voice, of which *Sweet Soul* is the most interesting.

Mr. John Lund, of Buffalo, conductor of the Orpheus, with President Charles F. Wenborne and Treasurer Wm. P. Luedeke, spent part of last week here, on their way home from Philadelphia, where they made arrangements for the participation of the Orpheus, 100 men strong, in the prize singing at the big June Sängerfest. Here is Lund's last conundrum: "Why is So-and-so"—a musician who tries to direct—"like a piece of rubber? Because he is a non-conductor!"

Mr. Louis Adolphe Coerne, also of Buffalo, was here in attendance at the opera, the Kneisel Quartet and other concerts.

Mr. Alf Hallam's choruses, the Mount Vernon Musical Society and Port Chester Oratorio, are industriously rehearsing; the former gave The Messiah last night (Tuesday), and the latter are at work on choruses by Mendelssohn and Rutenber. Mr. Hallam has charge of the music in the public schools at Mount Vernon, and the Adelphia Hall branch of the People's choral classes.

Mile. Van den Hende, the well-known cellist, played recently in Brooklyn (a Claassen concert), Jersey City, Paterson, and last week at a private musicale on Eighty-seventh street.

William R. Chapman's Rubinstein Club sang at Vassar Institute, Poughkeepsie, last week, and triumphantly surmounted the sudden and seemingly permanent going out of the electric lights by singing Neidlinger's Lullaby in total darkness. This was certainly a plucky thing to do, and showed the director's confidence in his singers! Those who were there say the Lullaby was never so effectively sung!

F. W. RIESBERG.

Kneisel Quartet Concert.

THE Kneisel Quartet, of Boston, gave its second concert this season on Tuesday evening, December 15, in Mendelssohn Glee Club Hall. Following was the program, in which Melanie de Wienzkowska was the pianist:

Quartet in C sharp minor, op. 17.....Sgambati
Sonata for piano and violin in A minor.....Paderewski
Quartet in G major, op. 18, No. 2.....Beethoven

It is a task of supererogation to criticise the playing of this quartet, which has attained an unimpeachable standard of tonal beauty, precision and intellectual reading, and knows no deviation therefrom, even episodically. It stands a model to all ensemble music in America, and for that matter finds nothing in Europe which can possibly surpass it. The work on Tuesday evening was of the accustomed unblemished excellence, a delight in chamber music sounds.

The Sgambati quartet found its principal merit in the performance. A fund of rich elemental material is incoherently voiced by the Italian, who has not yet mastered the art of lucid development within the bounds of his form. But the elements are present in a prolific degree, and need but the pressing into definite clarified shape.

Mme. Melanie de Wienzkowska in the Paderewski sonata

proved herself a pianist of virile and intellectual calibre, a little addicted to the fortiter in re, without sufficient contrast at times, nevertheless a pianist with brilliant mastery over her instrument, and a conception of musicianly talent. She commands a fluent, forcible technique, and played the Paderewski work with a firm and free authority, which, if it might have been lightened at times by a more delicate nuance, was nevertheless a reliable and satisfying style. In solo works of broad and intellectual quality Mme. de Wienzkowska would no doubt be heard to unusual advantage.

The house was large. The Kneisel Quartet has slowly but firmly gained its clientèle, and like every public drawn gently by merit and pure profound merit alone, the New York public is going to adhere permanently to the Kneisel Quartet. No finer exposition of a certain distinguished form of music can be given than in the chamber music of the Kneisel Quartet. The public of New York has come to see and appreciate this, and henceforward is bound to give such admirable work its liberal support.

Alberto Jonás.

ALBERTO JONÁS, the well-known Spanish pianist, appeared last Tuesday in Toledo, Ohio. His success was great. He had to add two encores to the program. The audience grew most enthusiastic. The local press printed the following:

Miss Hamilton did more than pay a handsome compliment to her musical friends in her invitation concert at the Auditorium last night. She gave them an evening of rare enjoyment, besides the advantage of hearing the performance of an artist before quite unknown to them.

It was the first appearance in Toledo of Señor Alberto Jonás, a pianist whose performance last night confirmed the very high opinions expressed by the critics of larger cities where he has played. Señor Jonás is a Spaniard, and for that reason perhaps brings into his work one notable feature, that of marked feeling and tenderness. This was noticeable at once in the first number played. This was Grieg's sonata, op. 7, in four movements, the second an andante molto, in which the audience first caught the distinctive character of the artist's playing. It was more pronounced in Liszt's *Campanella*, which Toledo music lovers probably never heard more beautifully or more artistically performed. The applause was heartfelt and long, and commanded an encore.

Señor Jonás has made a decided impression in Toledo by this performance, for the musical people were out in force last evening, and their comments after the performance were expressions of approval and great pleasure.—*The Toledo Blade*, December 16, 1906.

"Ladies, please remove hats," was the legend which headed the Auditorium program last night, and the injunction was quite generally obeyed. A delightful concert to an appreciative audience was the special musical event tendered by Miss Hamilton to her subscribers last evening. Mrs. Blodgett's truly artistic singing was a revelation to those who had never had the pleasure of hearing her. Her tones, so pure and steady, and her style, so free from affectation and strained effects that it seemed quite a contrast with that of most of the imported song birds, who never fail to have their tremolo with them and use it till it becomes exceedingly tiresome. Señor Alberto Jonás made his first appearance before a Toledo audience and in a quiet, unobtrusive manner, free from ostentation or fussiness, rendered several brilliant and beautiful numbers. Mr. Jonás' touch is singularly crisp and delicate, every passage he played was imbued with the spirit of the true artist. Both singer and player were most heartily applauded and several times recalled.—*The Toledo Commercial*, December 16, 1906.

Miss Hamilton fully compensated her subscribers by giving them a recital by Alberto Jonás last evening. The Auditorium was well filled by the time the recital began. Before the first note was struck there was a disposition to take Señor Jonás on trust. Very few, if any, of those present knew him or anything about him, and many were prepared for the worst. The pianist had scarcely seated himself, however, until everybody realized that all fear of a mediocre performance was groundless, and that they were to hear an artist.

The program opened with rather a ponderous sonata by Grieg. It is one of those heavy compositions designed rather to exhibit the technical skill of the performer than to give pleasure to the senses. Señor Jonás extracted from it all of the beauty that was to be found and amply demonstrated his technical ability. The third and fourth movement were given with a delicacy of touch and daintiness of conception which aroused the enthusiasm of the audience to the highest pitch.

It was in the next block of numbers that the pianist was at his best. There were four of them—the scherzo in C sharp minor and nocturne in D flat of Chopin, minuetto-scherzando (Stavenghagen) and *campanella* (Liszt). With the exception of the Chopin nocturne these compositions are of that bright character which makes it impossible for the hearer to think of his troubles as he listens. Señor Jonás made them fairly bubble over with joyousness. His touch proved to be one of marvelous delicacy, and again the only word which describes his interpretation is "dainty." The Chopin nocturne was equally well executed. Señor Jonás' portion of the program ended with a triple number, consisting of the étude No. 2, in E major (Paganini-Schumann), The Coucon (d'Aquin), and étude, op. 34 (Moszkowski), all of which were rendered in a manner which called forth the most enthusiastic applause.

Possibly no comparatively unknown pianist has ever made so good an impression upon a Toledo audience as did Señor Jonás.—*Toledo Bee*, December 17.

Sousa's Band Tour.—Philip Sousa will commence next Sunday night a series of concerts which will take him and his band over a territory of 21,000 miles and include 280 performances, which will be given in 196 cities and towns of the United States, Canada and the maritime provinces. He will write two new operettas within the next two years. Elizabeth Northrop, soprano; Martina Johnston, violinist; Arthur Pryor, trombone, and Franz Hals, horn virtuoso, will be the soloists of the company. The concert here will be held in Carnegie Hall.

Mr. Bispham's Concerts.

MR. H. M. HIRSCHBERG definitely announces the dates and assisting artists for Mr. David Bispham's three subscription concerts, to be given in Carnegie Lyceum, as follows:

First concert, Tuesday, January 12, at 8:30, Miss Marguerite Hall, mezzo soprano, and Gregorowitsch, violinist; Mr. Victor Harris, accompanist.

Second concert, Friday, January 22, at 8:30, Kneisel Quartet, of Boston, and Corinne Moore-Lawson, soprano; Mr. Isidore Luckstone, accompanist.

Third concert, Tuesday, February 9, at 8:30, Miss Lillian Blauvelt, soprano; Mr. Amburst Webber, accompanist.

Several novelties will be sung for the first time in New York at these concerts, and there is every reason to believe that from the great popularity already gained by Mr. Bispham in this country these events will figure among the most pleasant and enjoyable of the season, fully equaling those given by him in London, which are looked upon as the foremost artistic concerts of the season.

The Klein Concert.

ON Saturday night last a concert was given in Carnegie Hall by Mr. Bruno Oscar Klein the program of which was entirely devoted to his own compositions. This is, in itself, a daring thing to do, for in New York the American composer has the minimum of chance for a successful hearing. Therefore this concert must be considered as something out of the ordinary run of concerts, and being so to speak in one key—one individual key—when we praise it for its variety it means that Mr. Klein has, in addition to his skill as a musician, the gift of versatility, of not only changing his mood but of faithfully reproducing that mood in the difficult and hieroglyphic art of tone.

Here was the scheme of the evening's entertainment:

Overture (in the old style)
Concerttueck, for piano with orchestra
Miss Florence Terrel (pupil of Mr. Alexander Lambert).
Pezzi, for orchestra—
Scènes de Ballet.
Dialogue (for strings only).
Liebeslied and Hochzeitsskizzen.
Excerpts from the opera Kenilworth—
PreludeOrchestra
Amy's PrayerMiss Caroline Montefiore
Varney's Song of the StormMr. Max Treumann
Introduction to Act III.Orchestra
Tressilian's MonologueMr. Charles Kaiser
Leicester's aria
Quintet, Soprano, mezzo soprano, tenor, baritone and bass
Grand MarchOrchestra

The most characteristic trait of Mr. Klein's music is his cantilena. He has always a good tune to sing and he always sings. In a word he is a melodist and he never sings other men's music. He has assimilated all masters, all methods, so that at times in the spirit, rather than in the letter, we get hints of Schumann, of Wagner and at rare intervals of Grieg. He is a colorist who rejoices in warm tintings. The set of pieces, scènes de ballet, the fragrantly sweet dialogue and the fresh Liebeslied testify to his devotion to rich, sensuous and highly flavored musical moods.

In the overture in old style—which, if we mistake not, we heard in Boston in 1886—Mr. Klein shows an easy mastery of form, a keen, agile sense of the joys of counterpoint. Indeed the man revels in technical difficulties, and while he is lush to luxuriance at times, he has plenty of control and mastery of large, austere, harmonic masses. The prelude to Kenilworth is very broadly conceived, scored broadly, and altogether has the pomp and power of a prelude to a tragedy.

The piano piece with orchestra follows as far as form in the trend of Schumann. It is a delightful bit of writing and thoroughly idiomatic to the instrument. Florence Terrel plays like a virtuoso in embryo. She has ease, fluency and a native brilliancy. She handled the cadenza like an experienced artist.

The excerpts from Kenilworth were thoroughly criticized in THE MUSICAL COURIER by Mr. Otto Floersheim on the occasion of the performance of the work in Hamburg, when the gifted and lamented Klafsky sang the rôle of Amy. The trouble about all concert room performances of operatic works is that so much has to be taken for granted. It is extremely difficult for conductor or singer to recreate the dramatic atmosphere in the conventional surroundings of a concert hall. So the instrumental extracts were heard to more favorable advantage than the vocal. The quintet, a characteristic piece of writing, suffered from a lack of smoothness in the execution. The voices did not blend.

Mr. Treumann sang with fire his numbers, the monologue being particularly well declaimed.

Miss Caroline Montefiore, a pretty and interesting looking young woman, sang the Prayer with great breadth and intensity. Her upper tones are powerful and luminous and she sings with great intelligence, dramatic feeling and freedom. Particularly agreeable is her tonal surety. She uses her voice like a well practiced instrument and her

work made a highly favorable impression. It is girls of the Montefiore type that honor our American concert stage, for there are talent, earnestness, genuine musical temperament, and later the absolute authority is bound to come.

Mr. Klein's march is very massive and virile. It is pulse stirring, and the trio exemplifies the composer's skill in using Scotch melodic material.

Mr. Klein should be proud of his artistic achievements. If a new comer, forcibly imported, came here with such a program, such a fertile, various, interesting and cultivated talent, how the daily press would ring with his praise! The few timid and tentative notices of the affair prove the lack of interest, the lack of genuine culture on the part of newspaper proprietors.

Mr. Otto Lohse, who is a conductor among conductors, worked most faithfully and successfully. His band played eloquently, brilliantly, and Nahán Franko did more than his quantum toward the triumphs of the night.

Mr. Klein was called out and given flowers. He deserved them.

Anton Hegner's Valuable Instruments.

IT is well known among the musicians of this country that no artist possesses a finer 'cello than Anton Hegner, the celebrated 'cello virtuoso. Everybody in the musical world has heard him play on his beautiful Andreas Guarnerius 'cello, made in 1679, and knows that the artist values his instrument as his dearest treasure. He paid \$8,000 for it, but says he would not part with it for any financial consideration possible. "It is priceless to me," the 'cellist says himself.

It is not probably so well known that in addition to this rare 'cello Anton Hegner is also the possessor of two precious Amati violins. To view this valuable collection of instruments was the object of a visit last week made to Mr. Hegner at his residence, 64 West Thirty-sixth street, by a member of THE MUSICAL COURIER staff. The visitor was received with genial amiability by Mr. Hegner, who enjoys nothing more thoroughly than to find somebody who may take a truly connoisseur interest in his rare group of instruments. He drew them forth with a loving care and pride, and handled them with a caress in his touch which showed the tender sentiment of a true musician for some treasure which to him is a speaking, sentient thing.

"Yes," Mr. Hegner said, as he displayed first his two violins, darkened by age, and laid them gently side by side on the table, "I am, as you see, the proud owner of two noble and rare violins, and I love them beyond expression. They live for me as children live for their parents."

"Here is a Geronimo Amati, built in 1634, and here is a Nicolas Amati, built in 1635," and the artist's eyes flamed with affectionate pride as he touched them. "I presume I need not show my 'cello to you, as you say you have heard me play on it more than once. I am absolutely jealous of this 'cello, as jealous as many men find themselves of living things which they dearly love. It is mine, mine alone, and my whole artistic life is devoted to my idol."

"It is different with the violins. I am attached to them, but they are after all only step-sisters to my idolized 'cello. With my 'cello, my own instrument, the chosen medium of my art, nothing could ever induce me to part. I could, if called upon, part with my violins, and feel only a partial pang, because they have not for years responded to my touch as has my precious 'cello. Look at it again. Is it not a perfect instrument? For me this 'cello is the first thing in life, the art life in which I am absorbed."

Bispham in The Messiah.—David Bispham has been engaged to sing in The Messiah by the Handel and Haydn Society, of Boston, on Sunday and Monday.

Froehlich School Recital.—The first piano and violin recital, which also included either music, by pupils of the Froehlich School of Music, was given on Saturday evening, December 19, at the school, 2117 Madison avenue. The pupils all played with confidence and intelligence, showing plainly the advantage gained from repeated public appearance.

Samuel Blight Johns.—Samuel Blight Johns, who recently located in New York, has been engaged as tenor at the Washington Street Temple in Newark, N. J. Mr. Johns is English by birth, and he has been pronounced by critics as having a typical English tenor voice. Mr. Johns will give his time to oratorio and recital work, aside from his church engagement.

Mrs. E. G. Coleman.—At the musical given recently by Wm. R. Chapman, at the Madison Avenue Hotel, Mrs. E. Gardner Coleman, a soprano possessing a most beautiful voice of great range, created a decided sensation by her most artistic singing of *Elsa's* dream, from Lohengrin. Her entire musical training has been under the eminent baritone and instructor Townsend H. Fellows, who brought her to this city last spring to fill the soprano position at the Bloomingdale Reformed Church, which position she still holds. She is a decided acquisition to America's leading soprano soloists, and will be heard during the season in concert in this city.

Gregorowitsch's Western Triumphs.

GREGOROWITSCH returned from a short Western trip on Saturday last. He played on the 14th and 15th in Minneapolis and St. Paul in conjunction with Nordica. His success was most phenomenal, the violinist receiving fully as great an ovation as the famous prima donna. The following are the eulogiums accorded him by the press of these cities:

Charles Gregorowitsch, the new Russian violinist whose star is in the ascendant, was scarcely less a favorite with the audience, which refused to be satisfied with less than an encore for every appearance. In his four numbers, Wieniawski's Concerto da Moscou, Cui's Berceuse, his own arrangement of Popper's weird Elfentanz and Sarasate's Gypsy Airs, he exhibited a mastery of the greatest of all instruments that was little short of miraculous in one apparently so young. His selections were of widely contrasting character, and among his encores was a Chopin nocturne that completed the circle. His execution is, of course, wonderful, but it is the sympathetic quality of his playing that most engages one. He enters into the soul of the music and takes you with him.—*Minneapolis Journal*, December 15.

The second soloist of the evening, Charles Gregorowitsch, was thoroughly worthy of the chief star. A foreigner to the Minneapolis public, he proved a most agreeable acquaintance. And it was surprising to see so young an artist give evidence of such maturity of conception and depth of feeling. His tone possessed a happy combination of manly force and almost feminine softness. In one moment he could dream and sigh, only to give himself up to merry pranks in the next one. His reverent rendition of the Souvenir de Moscou seemed to whisper of his admiration for the master who died just as the young artist had become his pupil. As an encore he gave a Chopin nocturne, using it to display another side of his nature—the sensitive dreamer. His playing of Popper's charming Elfentanz, arranged by himself, defied description. It almost seemed sprightly enough to make a modern skeptic believe in all the old fairy tales. But the number which gave a full and concentrated view of Gregorowitsch's mastery of the bow was Sarasate's Zigeunerweise, that wonderful conglomeration of contrasts that are as startling as they are charming. It was beautiful in every detail.—*Minneapolis Times*, December 15.

But the Nordica concert was noteworthy in another respect, as it served to introduce a rare artist in the person of Charles Gregorowitsch, the Russian violinist. It is seldom the pleasure of the most inveterate patron of the concert to hear so admirable an exponent of the violin as Gregorowitsch. His opening selection consisted of the andante and finale from Mendelssohn's famous concerto. Later he played a berceuse by Godard, and an original arrangement of Popper's Elfentanz. This artist excels in the interpretation of those exquisite compositions of the masters that find a responsive vibration in the chords of the heart. His technic is skillful in the highest degree. He draws from his instrument tones of rare softness, vibrating with a wealth of music. The soul of the musician animates every sweep of his bow. He was enthusiastically received and encored again and again.—*St. Paul Globe*, December 16.

Somewhat of a pleasant surprise was the introduction of Mr. Gregorowitsch, a violinist practically unknown in the West. Many violinists have come to the Northwest heralded with even greater encomiums, but few, if any, have proved more genuinely satisfying. He was particularly happy in his choice of compositions, his numbers illustrating the possession of adequate technical control, and, furthermore, a charming manner and exquisite delicacy of interpretation. To students of the instrument the greatest delight was derived from the occasional shades of expression possible with one sweep of the bow, enabling him to tell the story of the composition almost with the bow alone. The audience united in genuine ovations after each selection and all won by sterling and artistic readings, free from the innumerable tricks familiar to all violinists. Hardly more could be said in the way of favorable mention.—*St. Paul Pioneer Press*, December 16.

Gregorowitsch was accorded a reception not even second to that of the prima donna. We have had violinists with more finished technique, those who could draw a broader tone, but never one who so appealed to an audience through personal magnetism. His technic is ample, marked by both easy bowing and facile fingering, absolute purity of intonation and pellucid clearness. There is this and more: marvelous sensuous beauty of tone, soft and caressing, combined with a manly, vigorous musical feeling which lifts his interpretation to the serene atmosphere of art.

A silence that was almost awesome rested over the vast audience during the andante of the Mendelssohn concerto. For pure beauty, for delicate phrasing, for varying changes in light and shade with one magic sweep of the bow, nothing here has ever equaled it. Other selections revealed other powers, and later on an aptitude for tricks which rivaled Remenyi. That a Celtic jig could be played by a Slav schooled in a Teutonic Hochschule was ample proof of versatility.—*St. Paul Dispatch*, December 16.

Metropolitan Opera Musicales.—The fifth of the Metropolitan Opera House musicales was held at the Waldorf on Tuesday afternoon, the soloists being Mmes. Yebba and Olitzka, and MM. Lassalle and Salignac. Richard Burmeister, the pianist, also appeared.

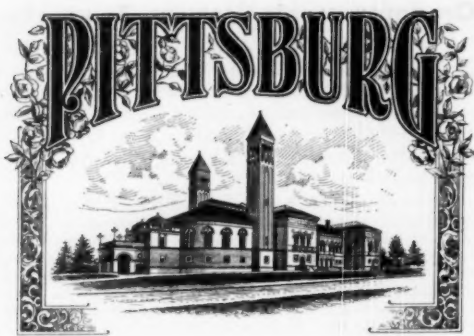
Aus der Ohe Will Replace Rosenthal.—Owing to the continued illness of Herr Rosenthal Miss Aus der Ohe has been substituted as the soloist at the next concerts of the Symphony Society on January 1 and 2. There will be no change in the program, as Miss Aus der Ohe will play the same numbers that Mr. Rosenthal would have played had he been able to appear. The orchestral numbers will be Symphony No. 5 (in C minor), Beethoven, and prelude to Parsifal, Wagner.

HUBERT ARNOLD,

Violin Virtuoso
for Concerts, Recitals, &c. Limited number of pupils accepted. 242 West 43d Street, New York, or care of Emil Levy, 108 Fifth Ave., New York.

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403 West 22d Street, New York.



PITTSBURG, Pa., December 19, 1896.

CHURCH calendars do not, I believe, mark the third Sunday in Advent with the significant red letter. But in the breviary of musical Pittsburg that Sunday has now been marked with an illuminated S of the reddest hue. Among the arabesques may be seen the figure of St. Cecilia at the organ. Around her intertwines the legend "Good will among men."

You have seen such initials, traced centuries ago with infinite patience by thin hands, colorless as the parchment itself.

The hands that illumined last Sunday for us were the muscular hands of Frederic Archer, which readily span an octave and a half and are supplied with magical thumbs wherewith he delights to play on three manuals of the organ at once. The occasion was the first of the free organ recitals given on a Sunday. About 2,500 people crowded into the beautiful Music Hall. Fully as many more were turned away to throng the art gallery, museum, library, conservatory and park, all of which have been open Sunday afternoons from the first.

It was a goodly sight to see such an opportunity thus seized with avidity by the unprivileged people, to whom nothing like it had ever been open before. So full of the essence of philanthropy was it that I am tempted to preach a Christmas sermon on music's mission to the masses.

If you do not believe in that mission come to Pittsburg some Sunday afternoon, see for yourself and be convinced.

For just this sort of work Frederic Archer is emphatically the right man in the right place. He adheres to true standards of art, which is of fundamental importance. But he is not hidebound by tradition, or puffed up with pedantry. The catholicism of his program is altogether admirable and just fits the conditions. Take this popular list for the first Sunday recital as an example:

ORGAN COMPOSITIONS.

Grand Chœur in D.....A. Guilman
Cantilene.....J. Grison
Fugue in G.....J. L. Krebs
Fantasia Originale.....Wely

TRANSCRIPTIONS BY FREDERIC ARCHER.

Selection, Les Huguenots.....Meyerbeer
Traumerei.....Schumann
Clock Movement.....Haydn
Chanson Cosaque.....J. Egghard
Overture, Semiramide.....Rossini

Every program, both Saturday evening and Sunday afternoon, is annotated by Mr. Archer with notes that are brief, but highly suggestive, and which mean much for intelligent and interested listening. His playing, as every one knows, is technically unsurpassed, particularly in the orchestral transcriptions. He has fancy, humor and sentiment and a great ear for effect. There is red blood in all he does. He has nothing of the anæmic academician about him.

Now that these recitals are placed within everybody's reach, their real value in bringing the masses into touch with our new musical era will be more and more evident. In after years the result will be seen of men, even though they may forget that the third Sunday in Advent, in the year of our Lord 1896, was the red letter day of that musical season in Pittsburg.

Last Tuesday the Allegheny Musical Association opened its eighth season with a miscellaneous choral concert in Carnegie Hall, Allegheny. I was unable to be present, but those who were say that the part singing was up to the very high standard already set by Director Lafferty and his chorus.

A Maigille Pupil.—Miss Miriam Gilmer, solo contralto of the New York Avenue M. E. Church, Brooklyn, was soloist at Abram Ray Tyler's organ recital in that church on Saturday last. She sang Gounod's Worker, and an Easter song by J. H. Brewer, with violin obligato by Louis Mollenhauer. Miss Gilmer distinguished herself recently at Mme. Helene Maigille's pupils' concert, at Chickering Hall, by her singing of Liszt's Mignon, this being her first public appearance in New York, introduced by Mme. Maigille.

Clementine de Vere-Sapio.

HERE are some latest notices of this excellent artist:

SECOND PHILHARMONIC CONCERT.

Next followed a performance of much worth artistically. Wagner's touching and most melodious duet from the first act of the Flying Dutchman had at the hands of Mme. Clementine de Vere-Sapio and Mr. David Bispham a rendering in which nothing was wanting to reveal every beauty and meaning of the score. Mme. de Vere's voice was finely large and quite sufficiently dramatic for the best interpretation of Wagner's broad phrases, while the intelligence she has constantly shown in her work lay plainly visible here, excellent German and warm feeling combining to make a very satisfactory result.—*New York Sun*, December 13, 1896.

SECOND PHILHARMONIC CONCERT.

The vocal part of the concert was supplied by Mme. de Vere-Sapio and Mr. Bispham, who sang the long duo from Wagner's Flying Dutchman, Wie aus der Ferne, with thrilling effect.—*New York Evening Post*, December 12, 1896.

The Wagner number was the well-known duo, Wie aus der Ferne, from The Flying Dutchman, and was sung by Mme. Clementine de Vere-Sapio and Mr. David Bispham. Mme. de Vere-Sapio's voice is quite sweet in her upper register and true.—*New York Herald*, December 12, 1896.

The concert was very enjoyable, for Mme. Sapio proved to be an artist of the first order. Her powerful voice, schooled to the utmost nicety of modulation, responded instantly to the sentiment of the music. Her perfect enunciation made her English songs a pleasure in two ways—the music and the words—each contributing thereto. Mme. Sapio's method of voice production is a delight. To see her produce the tones of beauty which issue from her throat is almost as great pleasure as to hear them.—*The World*, Kansas City, December 6, 1896.

Clementine de Vere-Sapio sang the Bell Song from Lakmé, and gave its bewildering staccati with purity and ease. With Signor Sapio at the piano she sang for recall a valse song which displayed her coloratura.—*New York Morning Advertiser*, December 13, 1896.

Hilke and Clary—Thursby and Cary.

Misses Clary and Hilke, who came so highly recommended by the best musical critics of the country, were undoubtedly beyond anything we have heard since Thursby and Anna Louise Cary. Miss Clary's voice, which has been likened to Cary's, is of that wonderful power and quality, purely contralto, whose sympathy for the moment banishes commonplace thoughts. We are left with the conviction of the wonder and greatness of human emotion. It is a treat to have heard such a voice in a lifetime.

Miss Hilke's voice is a clear, high ringing soprano. She delighted the audience with the beauty and ease of her execution and the selections so perfectly suited to her quality of voice. The duets by these ladies were greatly enjoyed.—*Potsdam Courier*, December 16.

Miss Kathrin Hilke, the soprano soloist, possesses a sweet, flexible voice, which shows a rare degree of cultivation. She sings without seeming effort and carries with her the sympathy of her audience.

Miss Clary received a storm of applause after the rendering of her first number, and was at each appearance repeatedly encored. Her voice was not only full, rich and powerful, but was also mellow and sympathetic, and held her audience spellbound with every effort. Our musical people are unanimous in the sentiment that so fine a contralto voice has not been heard in Potsdam since Annie Louise Cary sang for us a good many years ago.—*Potsdam Record*, December 15.

Musical Items.

Jacoby.—Mrs. Josephine S. Jacoby, the contralto, has a number of important spring dates booked, and will also be heard in a number of local events shortly.

Luta van Cortlandt.—Miss Luta van Cortlandt, the soprano, is under the management of R. E. Johnston & Co., and may sing with the Seidl Orchestra on a spring tour.

Duff for the Ogdensburg Festival.—Dr. Carl E. Dufft has been engaged as leading basso for the Ogdensburg International Music Festival, January 26 to 29, inclusive. He will, however, sing only on January 28 and 29.

Indianapolis Festival.—There is some idea of engaging Otto Lohse as conductor of the Indiana May Festival. No better selection could possibly be made, and the committee in charge should not delay the closing of the contract.

Roosa Quartet Concert.—The first concert of the Roosa String Quartet, assisted by Miss Margaret Wilson, contralto, and Mrs. Edward Parks, harp; Miss Cora Eleanor Luer and Mr. Edwin Randall Myer, piano, took place last week at Elmira, N. Y.

History of the Boehm Flute.—The third edition of the book with the foregoing title, written by Christopher Welch, has just been published by G. Schirmer, New York. This edition contains the secret letter to Boehm and the prospectus of Gordon's flute.

Rosenthal.—As already announced, Rosenthal, the great pianist, will resume his tour in February on the Pacific Coast, and then come Eastward. He has also closed a contract with Henry Wolfsohn for a tournee in this country during the season 1898-9, and one for a later period.

Metropolitan Sunday Concert.—At the last Metropolitan concert on Sunday evening, the 20th inst., the soloists were Sophie Traubmann, Mantelli, Plançon and Bronislav Huberman. The success of the night was Huberman's. He played superbly, with absolute tonal purity, a

brilliance of technic and a spontaneous vigor and dash that were amazing. Bruch's difficult G minor concerto and Wieniawski's Faust Fantaisie were his program numbers. The boy played with a sentiment and authority which carried away the house, while his technical feats were accomplished with a supreme ease which literally took away the breath. Beyond doubt an astonishing musical genius this boy Huberman, who handles his instrument with the power and facility of most men, and whose emotional outfit is intense and convincing.

Verlet in Cleveland.—At a private musicale at the residence of Mrs. Frederic W. Whitridge, in Cleveland, on December 17, Mlle. Alice Verlet and Mr. David Bispham were the soloists. Mlle. Verlet had a remarkable success, as the following notice describes:

Mlle. Verlet, who is a typical Frenchwoman, very chic and vivacious, was charming in a modish costume of red tulle, embroidered in black velvet dots. The décolleté bodice was of black satin and velvet, with short puff sleeves of tulle. The neck and Spanish bolero were outlined with jet fringe and had an appliqué of iridescent beads.

Mlle. Verlet has a pure soprano voice of much volume, with the broad, rich tones of a contralto in the lower register. She is dramatic to a marked degree, and every phrase of her singing is full of expression. She sang almost entirely in her native tongue, giving one or two Italian melodies. She was accorded a most cordial reception last evening, and among the numerous encores she was importuned to give were Si mes vers avaient des ailes, by Hahn, and a delightful madrigal by Chamade. She gave a magnificent rendition of Gounod's Ave Maria, the violin obligato by Mr. Marcossan adding greatly to the effect.—*Cleveland Plain Dealer*, December 16.

Dr. Clarke's Lecture.—An historical and analytical lecture on music was given recently by Dr. Hugh A. Clarke in the concert hall of the Broad Street Conservatory of Music, No. 1331 South Broad street, Philadelphia.

In this, the second lecture of the course, Dr. Clarke took up first the ecclesiastical scales, showing how through them our modern system of music came into existence and was the result of centuries of study and experiment. He then went on to speak of notation, and the various attempts that have been made to devise a system that would conveniently and easily represent music to the eyes. Beginning with the first attempts at representing sounds in mediæval Europe by the employment of signs, he followed the gradual development to the invention of the staff, when the representation of definite pitch was secured. Following this came the clef, notes and their different formations, the bar, and the revision of the time table.

The specimens of early church music are curiously crude and barbarous, and a number were played by the doctor as illustrations. At the next lecture the subject will be folk-songs and the divergence of sacred and secular music.

Some Mansfield Notices.

Miss Mary H. Mansfield possesses a pure soprano voice of surpassing range and quality. She was heard to great advantage in several songs.

Perhaps the best of them was Barnby's The Rose and the Nightingale. The words and music of this little gem were calculated to bring out Miss Mansfield's talent perfectly.—*Bridgeport Morning Union*.

Miss Mary H. Mansfield, the soprano, has a voice of wide range and great purity. She made a very favorable impression.—*Bridgeport Standard*.

Miss Mary Mansfield, as the soloist of the evening, was warmly welcomed by her New Haven friends. In her group of songs, Stars, by Leonl, and Neidlinger's Spring Song, she showed artistic training and pure, rich tone quality. Her voice is pleasing and of good shape, while the singer uses it well.—*New Haven Palladium*.

Miss Mary Mansfield, the soloist of the evening, held her audience from beginning to end. Among her best efforts was the Spring Song.—*New Haven News*.

Special interest centred in the appearance of Miss Mary H. Mansfield, of New York, who was the soloist of the evening. Her first selection, Nymphs and Fairies, was received with generous applause, to which she responded with a cute little ballad. In Neidlinger's Spring Song and the encore which followed she did her best work, most creditable indeed, and worthy the many notable successes won by this young New Haven lady.—*New Haven Journal and Courier*.

Helen von Doenhoff-Shaw's Success.—Mme. Helen von Doenhoff-Shaw has made a great success recently at the Cincinnati "Pops" under Michael Brand. Following are some press notices:

The soloist, Helen von Doenhoff-Shaw, confirmed former impressions. She is a legitimate artist, well schooled. This she proved in the great dramatic aria from The Queen of Sheba, as well as in that pathetic number from The Prophet—Ah, Mon Fils. She was called upon to respond to two encores.—*Cincinnati Commercial*, December 7.

Madame Helen von Doenhoff-Shaw, contralto, again proved that she is a conscientious, well proportioned artist, and that she has acquired a great deal on the foundation which she built some years ago at the College of Music. Her singing of the grand aria from the Queen of Sheba was in classic, dramatic lines. She responded to two encores, the last one after a pathetic rendering of Oh, My Son, from Meyerbeer's Prophet.—*Cincinnati Enquirer*, December 7.

At the Cincinnati Popular Concert, November 29, the soloist was Mrs. Helene von Doenhoff-Shaw, a former resident of Cincinnati, where she was held in high esteem by the artistic public. "She sang with orchestral accompaniment," so writes the *Tagliches Volksblatt*, "the grand aria, O don fatale, by Verdi, and later two Lieder of a sentimental character, Meine Mutter hat Gewolto, by Franz, and Tosti's Could I. The beautiful contralto of the singer, which was especially effective in the middle register, did not fail to rouse the public to great enthusiasm. After each number Mrs. von Doenhoff was compelled to give an encore. She is engaged as soloist for next Sunday.—*Cincinnati Volksblatt*, November 30.



OFFICE THE MUSICAL COURIER,
539 FULTON STREET, BROOKLYN, December 14, 1896.

THE Academy of Music, filled to standing room only, was a brilliant spectacle on Tuesday night, at the first concert of the season given by the Apollo Club to an invited assembly. Full dress was the order of the evening, and the ensemble of pretty faces and brilliant evening gowns was a pleasing foreground to the rich setting which transformed the ordinary Academy stage into an elegant drawing room. If this was the work of the house committee Messrs. I. Preston Taylor, Wm. A. Avis and Wm. L. Gerrish are to be complimented upon their exquisite taste and savoir faire.

The club was assisted by Miss Sophie Traubmann from the Metropolitan Opera Company, Mrs. Marian Van Deyn and Mrs. Jeanne Franko in making an artistic success of this concert. The numbers by the club were given with that virile volume which is so satisfying in concerted work, and which is due to care in selection and admission of active members. The precision in dynamic effects, in the attacks and the finales is of course the result of the master hand of Mr. Dudley Buck, who has held the directorship since the origin of the club. They gave the following numbers:

Chorus of Bishops and Priests from L'Africaine.....	Meyerbeer
Maid and Butterfly.....Theodor Podbertsky
My Children's Prayer.....Dudley Buck
On the Sea.....Podbertsky
God Bless Thee, Love, For Ever.....Max Spicker
Madrigal.....Hamilton Clarke

The madrigal is one of the most musicianly male choruses that I have ever listened to.

Another effective selection was Podbertsky's God Bless Thee, Love, For Ever. Full of dash, yet, subjective to the minor sense that permeates it, it is significant of a keen musical temperament behind it. Dudley Buck's On the Sea was another magnificent number.

Miss Sophie Traubmann sang the *Michaela* aria from Carmen, and Gretchen and Spinnrade, Schubert, and Herzensfrühling, Wickede. She scored a brilliant success, which she well deserved.

Mrs. Van Deyn's rich contralto was shown to the fine advantage which it merited in the aria O toi qui m'abandonnes from Le Prophète, and that beautiful encore, Oh That We Two Were Maying. In the duets which she gave with Miss Traubmann, the harmony of their voices made me think of the combination on a glorious organ of a flute and a viola.

Mrs. Jeanne Franko, the well-known violinist, played with fine result Air Varié No. 2 of Vieuxtemps, and I think the encore she gave to a thunderous applause was a Sarasate gypsy dance. Among the women violinists Mrs. Franko easily stands with the first. She has much more virility than women are usually blessed with. Mr. J. H. Brewer was accompanist.

On Tuesday evening Mr. Carl Fiqué and some of his pupils gave a recital in Wissner Hall. Mr. Fiqué had the assistance of Mr. Herman Dietmann, who, if he appears often, will exhaust my stock of adjectives very rapidly in the attempt to tell of the beauty of his voice as well as the finish of his interpretations. In the concerted piano numbers by Miss Jennie S. Liebmann, Miss Eleanor Treadwell, Mrs. Kathrine Noack-Fiqué and Mr. Carl Fiqué the realization was instantaneous that such surety of touch, fullness of tone and oneness of interpretation can only come from instruction which is nothing short of artistic. There was in the pupils a demonstration of unalloyed confidence in the teacher, a confidence well placed.

The selections for two pianos were: Haydn's Symphony in G, Meyerbeer's Fackeltanz, Bendel's Cinderella, Beethoven's Overture to Egmont.

Mr. Robert Dods played the Regata Veneziana of Liszt and the Leschetizky Mazurka.

Mr. Dietmann sang some Schubert and Schumann numbers exquisitely.

A good program was presented to an interested audience at the Lincoln place studio of Mr. Louis Mollenhauer on Wednesday at 3.30, and a repetition of the same, with a change of vocal numbers, was given in the evening. Miss Cantine Heath, a pupil of Mr. Austin, appeared in the afternoon, and Mr. Wilbur Morris sang in the evening. Miss Ida Mollenhauer played Schumann's Des Abends and Chopin's Impromptu in a highly satisfactory manner. Other numbers were furnished by Mr. Louis Mollenhauer, Mr. Henry Mollenhauer, Miss Alice Varrelman and Mr. Edward Case.

On Thursday afternoon Mr. H. E. Krehbiel, with the valuable assistance of Mr. Henry Holden Huss, gave another delightful talk on the program presented by the Boston Symphony on Friday night.

Under the auspices of the Brooklyn Institute of Arts and Sciences the Boston Symphony appeared on Friday night at the Academy of Music to a house whose numbers and appreciation gave evidence of the esteem in which Mr. Emil Pauer and his magnificent organization are held.

The opening number was the Manfred overture of Schumann, and the closing one the great Ninth Symphony of Schubert, which, from the opening to the closing bars, is as replete with happiness as Schumann is with gloom. Here is another case where comparisons are impossible.

The Carneval Romain of Hector Berlioz was of rather a more pyrotechnical nature than the music usually handled by the Boston Symphony, but it goes without saying that it was well received. Mr. Carl Halir made his first appearance in this city.

On Saturday afternoon a smaller but not less appreciative audience heard the matinée concert. Mme. Szumowska played the G minor Saint-Saëns concerto. Mme. Szumowska is an artist of unquestionable merit. Her technic was impeccable throughout, and her artistic interpretation drew her audience with her through every measure of the intricacies of the concerto.

There were many private affairs during the week, of which I would gladly have told but for the immense amount of other matter. At Mr. Reddall's musical morning I heard Mrs. Alice Jackson, a very fine pianist, in a number of selections well calculated to show her capacity. Miss Ruth Thompson sang with magnificent result My Heart at Thy Dear Voice. Mrs. Blanche F. Whitaker played the accompaniments in a manner which could not fail to attract attention to their degree of excellence. Other participants were Miss Marion G. Inglee, Miss Edythe Burger and Mr. Frederic Reddall.

December 21, 1896.

On Monday afternoon, in Association Hall, the Kneisel Quartet gave unqualified pleasure to a large audience. This was the second of the chamber music concerts under the patronage of the Brooklyn Institute. The third in the above series of concerts will be given by the New York Ladies' Trio, assisted by Mr. Mackenzie Gordon to-day the 23d. The next song recital is to occur on the 30th. Miss Ethel Chamberlain, soprano; Mr. Ffrangcon-Davies, baritone, and Miss Lotta Mills, pianist, are to furnish the program.

The violinist Huberman appeared with the Seidl Society on Tuesday night at the Academy of Music, where he was received with a considerable amount of pleasure. That the boy is a genius is unquestionable. He played the Mendelssohn concerto with ease that was astonishing, to say the least.

The Leonore overture was admirably given by the orchestra under the baton of Anton Seidl, and the Tristan and Isolde was a masterpiece. Surely Gillet must have felt himself out of place on such a program had he known it and been consulted in the matter. However, the concert was highly enjoyable, and the volume of applause which was accorded it was proof enough that it met with public approval.

On Thursday night the Hoadley Club gave an open session to its friends. The club is composed of amateur men and women, who under the direction of Mr. Carl Venth have formed an orchestra, and they do very acceptable work. Miss Carrie Teale was the solo violinist of the evening, and played a Scotch rhapsody by Mr. Venth exceedingly well.

The Jeanne Franko Trio, assisted by Mr. Emil Senger, gave one of its interesting recitals in Wissner Hall that was largely attended. The trio met with much success here as everywhere else.

There is little to note of interest, as all the church choirs are engaged in making elaborate preparations for the holiday services, and secular music is resting; many of them gave their services yesterday. The evening service at the Church of the Pilgrims under the direction of Mr. Albert L. Caswell, was very impressive. It contained many of the gems from The Messiah, and the solos cast with such a personnel as Miss Alice Merritt, Miss Ruth Thompson, Mr. William Lavin and Mr. Grant Odell, insured an excellence of a marked degree. An anthem arranged by Franck, In The Beginning; one by Steane, The Night is Far Spent, and a selection from Mendelssohn's Christus, Say Where is He Born, formed the excellent program.

EMILIE FRANCES BAUER.

Death of the "Singing Father."—St. Louis, December 14.—Martin Kaiser, the oldest active German singer in the United States, who has been known as the "Singing Father" among all the German singers from the Atlantic to the Rockies, died yesterday at the home of his son in this city. Kaiser was the grand marshal of the first great singing festival ever given, in his country, in 1837. He was one of the founders of the celebrated Germania Männerchor of Chicago.

66 Pages.

Bronislaw Huberman.

ON the front page of this issue appears the portrait of Bronislaw Huberman, the boy violinist, a young genius who within a few short weeks since his arrival in America has succeeded in making his name a familiar musical word throughout the length and breadth of the land.

Because Bronislaw Huberman is in very truth a genius. The child prodigy has been much overdone. We have had him in all stages of forced development, always with the realization that a pushed precocity has gone thus far, but can go no farther, and always consequently with the regret that we have had to listen to a talent forced into early ripeness and just as surely into early decay. This is the case with most of the child geniuses, but not with Bronislaw Huberman. The announcements "not a prodigy, but an artist," made before he played in this country, were absolutely judicious and the truth.

The boy is already an artist. Some forward mood of nature has given him a soul beyond his years, a conception of musical thought adult in its depth and sincerity, while study, aided by extraordinary talent, has furnished him with a powerful technic, through which he can interpret with facility works of the most difficult and elaborate form. When this youthful lad with the strangely serious, boy-like face plays forth his themes of reflection, gladness, grief or absolute joy the tone is that of authority. One is moved to his mood magnetically, as may only happen through a player who feels deeply all he undertakes to express.

So extraordinarily developed seems the emotional side of this boy's nature that we feel in hearing him play that we are following the workings of a man's mind and spirit set in the body of a child. There are the impassioned feeling, the freedom and the vigor in his performance which characterize a full grown virility, and when we look up and see the childish personality of this boy with the straight fringe on his forehead and the thick mass of dropping curls framing his pale, serious, young face, we feel ourselves confronted by a certain fascinating enigma.

Huberman made his American début with the Seidl Orchestra in Carnegie Hall on November 19. He was not heard then at his best, the boy having been ill all day, and as a fact forbidden by the doctor to appear. But at his second recital at the same place on December 8 the youth was in superb form, played with extraordinary brilliancy and power and captivated his audience. He chose for his battle horse the tremendously difficult Goldmark concerto, and played it with an ease and sweep which were amazing. He has appeared in Boston with overwhelming success, and on Sunday night last his third New York appearance was made at the Metropolitan Opera House, when his genius and magnetism carried everything before them.

A strangely precocious, rarely gifted boy is Bronislaw Huberman, a marvelous talent which it is of deep musical interest to study and enjoy. Already his name has become a synonym of musical genius and success. A great career in this country lies before him.

Huberman Next Sunday.—Bronislaw Huberman, the violin wonder, plays at the next Sunday concert at the Metropolitan Opera House.

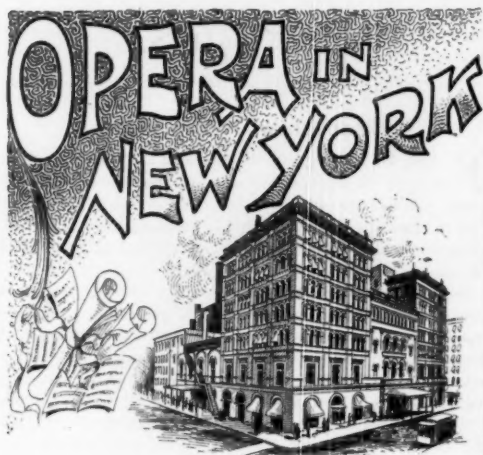
Miss Webster, 'Cellist.—Miss Laura Webster, the violoncellist, will play in Boston December 21; at a song recital of Antonia H. Sawyer, Hartford, Conn., December 27; at an operatic concert January 2, January 30 and February 20; at the Æolian recitals in New York, and January 11, February 8 and March 20 at the chamber music concerts in New Bedford, Mass.

"Miss Clary's Magnificent Voice."—"Not in many years has so fine a contralto been heard in this city." Under the above headings there appeared in both the *Cleveland Plain Dealer* and the *Cleveland Evening Post* of December 4 the following eulogistic notice of Miss Clary:

Then came the bright particular star of the evening. Miss Mary Louise Clary, whose magnificent contralto voice fairly carried away the audience. Her first selection, Noble Signor, from Les Huguenots, showed dramatic conception and breadth of tone, combined with a wonderful sweetness and smoothness that were simply charming. No contralto since the days of Annie Louise Cary has appeared here who could compare with her. Answering an enthusiastic encore she gave a ballad, sung as ballads should be, with a simplicity and sweetness of tone, a pathos and fervor of expression that were enchanting. No one cared about her method; she sang—that was what was so delightful. Unquestionably she established herself as a prime favorite in Cleveland.

The Erl King's Daughter, by Gade, closed the concert. The solo parts of mother and daughter both fell to Miss Clary, and she even bettered the impression she made in the first part by the dramatic fire and pathos with which she sang the part of the mother, and the seductive sweetness with which she wooes *Otaf* in the part of the Erl King's daughter.

At the close of the concert many persons in the audience requested to be presented to Miss Clary, and complimented her highly.



THE last of the Wednesday matinées was given December 16, it being announced that more time is necessary for the Siegfried rehearsals, and so the management has concluded to discontinue these slimly attended affairs.

Don Giovanni was sung last Wednesday afternoon, the *Zerlina* being Bauermeister, who replaced Marie Engle, and she was most satisfactory. The cast otherwise was the same as at the previous performance. Lassalle was as usual in poor voice, and sung and acted listlessly.

In the evening a double bill was given, Lucia with Melba, and Cavalleria Rusticana with Calvé. Melba sang beautifully her numbers and acted with more spontaneity than usual. She was warmly received.

Calvé was a superb *Santuzza*. It is one of her famous rôles and she has made it quite her own. She was intense, pathetic, tragic, and sang with wonderful dramatic fire. Cremonini was the *Turridu*. His singing is not satisfactory, although the part is one that suits his personality. One grave defect of the star system is that it gives us such poor subordinate singers, or rather that the star fills the picture at the expense of minor or indeed major characters. A well rounded performance is therefore never to be expected.

Belina was an acceptable *Lola*, and Ancona a mediocre *Alfo*. The *Edgard* was Signor Ceppi, and he was only tolerable. He is a big man with a little voice. If he had been born in America he would not be tolerated in the Metropolitan Opera House as a companion to Melba. *Ashton* was admirably sung by Campanari, an American naturalized, but as he does not belong to the French clique he is kept as much in the background as possible.

Oh, these musical politicians!

On Friday Les Huguenots was repeated with the usual cast—an unusually tiresome performance, and at the Saturday matinée *Carmen* was played to a big house. *Faust* was most indifferently sung at the popular Saturday night performance. Gogny, Litvinne—the latter an absurd looking *Marguerite*, and Plançon a remarkable *Mephisto*.

Last Monday evening *La Traviata* was sung for the first time by Melba, although it is the second time we have heard it this season. This was the cast:

Violetta Valery.....	Mme. Melba
(Her first appearance in this character.)	
Anna.....	Mlle. Bauermeister
Flora Bervoise.....	Mme. van Caunteren
Giorgio Germont.....	Sig. Ancona
Gastone.....	Sig. Vanni
Barone Duphol.....	M. Jacques Bars
Marchese d'Obigny.....	Sig. Corsi
Dottore Grenvil.....	Sig. de Vaschetti
Alfredo.....	Sig. Cremonini
Première Danseuse.....	Mlle. Irmier
Conductor.....	Sig. Bevnigani

The surprise at this performance was the acting of Melba. Naturally enough remarkable singing was to be expected, but only singing, nothing more. Melba, however, agreeably shocked her warmest admirers. From her first entrance it was at once seen that she was more mobile, more emotional, in a word she acted as if she intended to act. She sang the *Ah Fors e Lui* with great finish and beauty of tone, and *Sempre Libera* was delivered with phenomenal brilliancy, buoyancy and ease. Although she was suffering from a severe neuralgia Madame Melba has never, that is in New York, forgotten herself so thoroughly.

In the interview with *Germont* she was affecting; she read the letter very well, and the last act was altogether well planned, although not worked out carefully as to detail. She expressed the agitation, the terrible nerve crises in *Violetta's* fevered life, but she looked too healthy, and was too muscularly abrupt in her movements for a dying woman. As a whole her conception was excellent, but lacking in repose. It was not a consistent piece of execution, nor did she catch the poetic side of the timeworn heroine.

That we thus criticise Madame Melba's acting proves that she must have devoted much study to it. Perhaps her Wagner studies are helping her; certainly she has im-

proved. Her singing was faultless; the voice exquisitely ductile and her phrasing of the familiar and pretty melodies of Verdi admirable. She was gowning superbly in the third act.

The rest of the performance was very uneven. Ancona sang out of tune, and was absurd in his stiff, angular poses. Cremonini was fervid enough, but his singing is so faulty and so uneven that he marred the good impression he created in the opening scenes.

The production was good, the second act setting being effective. The chorus did not compare with the Mapleson chorus. But even with Melba, or indeed with Patti, *La Traviata* can never be galvanized. In construction it is hopelessly conventional and its tunes are faded from ill usage by barrel organs.

This evening Mme. Eames will make her first appearance this season as *Marguerite* in *Faust*, and the other characters will be sung by Mmes. Mantelli and Bauermeister and MM. Jean and Edouard de Reszké, Lassalle and Viviani. Signor Bevnigani will direct. On Christmas night *Carmen*, with Mmes. Calvé and Engle and MM. Salignac, Lassalle, de Vries, Bars and Castlemary. Signor Bevnigani will conduct. At the Saturday matinée *Die Meistersinger* will be given by MM. Edouard and Jean de Reszké, Plançon, Bispham, de Vries, d'Aubigné and Bars and Mme. Eames and Bauermeister. Signor Mancinelli will conduct. Lucia di Lammermoor will be sung on Saturday night by Mmes. Melba and Bauermeister and MM. Campanari, Cremonini and Vanni. Signor Bevnigani will conduct.

The performance of Siegfried has been postponed until December 30. Mme. Melba makes then as *Brunnhilde* her first appearance in German opera and sings this rôle for the first time. Jean and Edouard de Reszké appear for the first time as *Siegfried* and *The Wanderer*. Sophie Traubmann, who has been heard here before as the *Forest Bird*, will sing the numbers of that part, and M. Castlemary will be heard as *Fafner*. The *Mime* is to be Herr von Hubbenet, the *Alberich* David Bispham, and the *Erda* Mlle. Olitzka. Anton Seidl will conduct the opera for the first time in several years. On Monday night, December 28, Boito's *Meistofele* will be sung by Mmes. Calvé and Mantelli and MM. Cremonini and Plançon. On Friday evening *Hamlet* will be given with Mmes. Calvé and Mantelli and M. Lassalle in the leading rôles. At the Saturday matinée Siegfried will be repeated, and at the Saturday evening performance *Tannhäuser* will be sung.

Carreno Sails.

BERLIN OFFICE THE MUSICAL COURIER, December 21, 1896.
Carreño sails from Bremen to-day on the Aller. O. F.

OWING to the strikes now prevalent in Hamburg no steamer is to sail from there on December 26, the date originally set for Madame Carreño's departure for America. A committee representing the Manuscript Society of New York will meet Madame Carreño on arrival of the steamer.

Second Arion Concert.

THE second concert of the Arion Society, Julius Lorenz director, took place in the society's hall on Sunday evening last, the 20th inst. Frau Georgine von Januschowsky and Emil Fischer were the soloists.

The chorus was heard in a capella choruses by Donati, arrangements by Mr. Lorenz and Ottomar Neubner, and with orchestra in a chorus of Meyer-Obersleben. The capella work was exquisite in quality and nuance. Mr. Lorenz is keeping this society at high pitch and exacts from it the most finished and intelligent tonal effects.

The Arions sing as with one voice, and that under the most sympathetic, intelligent control.

The orchestral work was also good, the conductor showing unusual vigor and reserve in his work.

Alice Verlet at Bagby's.—A "musical morning" of more than usual interest was given at the Waldorf on Monday, December 21. Mr. Bagby has the happy faculty of combination and arrangement, always sure to please the musically artistic "inner four hundred" who hail with delight "those goods the gods provide."

He was particularly fortunate in securing for this event Mlle. Alice Verlet, of the Opéra Comique, Paris, who adds hosts of admiring friends to her list upon every appearance. She is a petite, fascinating French girl, with a rare voice, full, flexible and sympathetic.

She has culture, a large style, maturity and powers seldom found in one so young. Her firmly sustained notes, careful phrasing, flowing grace, and just dramatic conception of the rôles she essays, win for her the enthusiastic applause of her listeners.

The shadow song, Dinorah, Meyerbeer, exquisitely given, was followed by Massenet's *Entrée de Manon* and the bird song from *Luther de Crémone*, of Jeno Hubay, in which the peculiarly clear, bird-like qualities of her rich and lovely voice were heard to admirable advantage.

Cable to "The Tribune."

IT is reported that Herr Otto Floersheim, the Berlin critic of THE MUSICAL COURIER, of New York, will be dignified with the honorary title of professor upon the occasion of the coming birthday of the emperor, which will occur on January 27.

Musical Art Society Concert.

THE first concert this season of the Musical Art Society, Frank Damrosch director, took place on Thursday evening last, the 17th inst., in Carnegie Hall. Short choral numbers of Brahms, Cornelius and Leopold Damrosch completed a program which had for its main features the great *Missa* Papæ Marcelli of Palestrina, sung by the chorus, and the sixth of Johann Sebastian Bach's *Concerti Grossi*—a now obsolete combination—written for two violas, two violas da gamba, violoncello, violin and harpsichord.

The chorus, from the standpoint of tonal beauty, delicate precision and a smooth control of the light and sombre in vocal color, was everything to be desired. This is a very exquisite vocal body, but it is a body in which the passionless contrapuntal weavings of the ingenious Middle Ages have seemed to stamp out all freedom or temperamental glow. It cannot break away with any convincing satisfaction from the methodic ecclesiastical drone. This was painfully evident in the *Sturmwind* of Cornelius, in which, alack! there was no more genuine "Sturm" than in the gentle breath of a summer night. But with a chorus which gives us in such remarkable perfection the first flowers of the mediæval school we must not be too captious on the score of versatility.

The Palestrina mass was sung very beautifully. It is to-day principally of historic interest, and to sustain interest in the modern musical mind—even the religious mind—should be heard in the hushed, dim atmosphere of an Old World church, chanted by sexless voices and not delivered to you by modern young men and women in evening clothes straight from an obtrusive platform. As the finished development of a period, however, it was well chosen by Mr. Damrosch, proved a grateful lesson to many, and was most artistically sung.

The Bach concerto had less virtue in its revival. We can have Bach quite satisfactorily in instrumental clothes which are in vogue to-day, and his resuscitation in violas da gamba garments achieved nothing beyond the nasal emphasis of the fact that the viola da gamba was very wisely consigned to limbo many decades ago and had much more harmoniously have been left there.

The funny little legged instruments buzzed snoringly and made a huge majority wish that the gentleman—Mr. Morris Steinert—who was proudly quoted as having supplied the fiddles—might have quietly effaced himself with his worthless possessions. There ought to have been a harpsichord in the score, but Mr. Wm. C. Carl gave organ instead. Bach hops on gaily and correctly in this work destined for a Brandenburg duke of 1721, who liked better—the composer probably knew—to order music than to listen to it.

The one Bachian episode in the work worth the treasuring is the adagio for solo violas which was played by Messrs. Sam and Nahan Franko, very much more musically by Mr. Nahan Franko. In this Bach repeats his broad, melodic idea of the air from his suite in D and the delicate trill embellishments are identical.

But there is no merit per se in the reproduction of a work of this kind. Age has virtue only when it teaches youth something it does not know or has forgotten. The hive of bees set forth by the Steinert collection of violas da gamba merely confirmed the fact that Mr. Steinert was no true friend to the defunct part of Bach, and Mr. Frank Damrosch not much of a friend to either.

Kaltenborn-Beyer-Hane String Quartet.—This organization had a great success at the Carl organ recital on Saturday afternoon, and at Bagby's Waldorf musicale, Monday morning; so much so that it immediately led to the booking of dates for a number of social functions. They have also been secured for the artists' recital of the Amateur Musical Club, of Brooklyn, for Monday afternoon, February 15, 1897.

Carlotta Desvignes in Town.—Carlotta Desvignes, the contralto, is in New York for a few days, after a most successful tour with Camilla Urso. She will set out again with Mme. Urso on the 28th inst., and complete her tour by the end of January.

Carl's Xmas Organ Recital.—At the Xmas organ recital by Wm. C. Carl on Saturday afternoon last the church was packed to the doors with a large and fashionable audience. Mr. Carl played several selections appropriate to the Christmas season, which proved to be very attractive. The pièce de résistance was his own *Fantasia* on a Welsh air, and he was rewarded with recalls and tremendous applause.



CLEVELAND.

CLEVELAND, Ohio, December 15, 1896.

ON Thursday evening, December 3, the Cleveland Vocal Society, Alfred Arthur director, interpreted in Music Hall Goetze's Noenia and Gade's Eri King's Daughters. The singing of the society was up to its well-known standard. Mary Louisa Clary was the soloist, and she instantly captivated her audience. Not since the days of Anne Louise Cary has a more charming contralto appeared in connection with the Vocal Society. Mr. Charles Holstein contributed several violin soli.

The Singers' Club, a male choir, held forth in Association Hall on the same evening.

Mr. Louis Elson lectured on Schumann December 1 to the Fortnightly Club.

Miss Sarah Lavin, from Canton, Ohio, a pupil of Mme. Capiani, has been engaged as first soprano in the Stone Presbyterian Church.

Our Oratorio Society is rehearsing diligently Händel's Messiah for Christmas eve.

The pupils of Henry Miller gave their annual concert in Association Hall last Wednesday evening. Mr. W. C. Howell, our local basso, assisted. The affair was successful.

VON ESCHENBACH.

ALBANY.

ALBANY, N. Y., December 18, 1896.

THE music season it now on in this city, and hardly a night passes without a concert or entertainment being given at which Albany and outside talent appears.

The organ recital of Mr. Frank Sill Rogers at St. Peter's Church last week was heard by a large audience. The program was carefully selected from that which is best in music. Among the numbers were a Bach fugue, Guilman's sonata in D minor, excerpts from Händel and Gretel and a Chopin polonaise. These were well calculated to show Mr. Rogers' versatility and thorough musical training and ability. The vocal soloist was Mr. John R. Bentley, a former Albanian, who has a high baritone voice.

The Albany Crescendo Club gave its forty-fourth "Musical Evening" at the residence of Mrs. George H. Thacher last week.

The violin pupils of Signor L. Parlati gave a recital in Jermain Hall last night which was most interesting. The best violinists in Albany have been and are among his pupils. All those who participated in last night's recital did very well, both in solo and ensemble work. Signor L. Parlati, has done more for advancing violin music by the excellence of the method he teaches than any violinist in this section of the State.

The singing of Miss Gilmore and the readings of Miss Paddock added greatly to a well arranged and interpreted program.

It is with regret that I have to make the statement that Mr. Frederick Brueschweiler will leave Albany January 1 to take the position of organist at the Cathedral in Milwaukee.

The Albania Orchestra is doing good work under the direction of Mr. Fred. P. Denison, the new conductor.

I look forward to a good production of Enid, an opera by Charles N. Schneider and David J. Norton, both Albanians, the last three nights in January. The rehearsals are being held steadily.

ALFRED S. BENDELL.

MILWAUKEE.

MILWAUKEE, December 17, 1896.

IN some wonderfully mysterious manner Milwaukee has acquired the reputation of being a musical city. Sad mistake—we be n't musical nuther.

Now, in regard to foreign artists being heard here more than Americans. Send them to Milwaukee and I'll prove that they will find themselves far below par in the public sympathy (pocketbook). Why, here is an instance: I have spoken in other letters of our dear, dead orchestra, slain by the hand of this musical city; and now the swell, the only, Monday Musical Club, what has it done? Last fall it elected a young, ambitious and intelligent (?) board, who had the impudence and temerity to contract for three artists of real worth to appear at the evening recitals—Geo. W. Fergusson, baritone; Leo Stern, 'cellist, and Mlle. Verlet. What then? One of the artist members raised a dust because outside talent was engaged and paid money. So he left the club. Another followed, then another, and another, so the officials of the club finally backed down and cancelled the engagements.

I am not in sympathy with the officers in their backdown, for it is only right to put down any such disgusting action on the part of members. It is simply a repetition of the old local orchestra strike after the Arion Club had for two successive seasons brought the Boston Symphony Orchestra. How can we progress if this thing—this petty spite—is to rule our foremost musical supporters? This club, which had such a fine opportunity to hold up the musical standard, is simply N. G. The club has admitted a lot of inefficient trash on its programs, and as a result actually stands disgraced as a musical organization. I had supposed its object was to study and create a high musical standard; but, alas! it seems to be a case where one likes best his own voice or playing, and is convinced that it is perfect.

The Milwaukee Trio opened the musical season at the Athenaeum, giving the first of a series of chamber concerts. We Mil-

waukeean are famishing for just such music, and the trio deserve worlds of praise for their efforts. The trio was assisted by Miss Ricketson.

The Monday Musical Club opened its season at the Athenaeum, an exceedingly small audience attending. The program consisted of club talent entirely.

We boast of three new organizations—the A Cappella Choir, a chorus of over 200 mixed voices, under the direction of William Boeppler; the Lyric Glee Club, numbering twenty-eight male voices, under direction of Daniel Prothers, and the Euterpeans, a chorus of young ladies, directed by Mrs. Hayden. The first concert of the A Cappella Choir was given in the Pabst Theatre Tuesday evening, December 4, to a crowded house. The club was assisted by Mr. Frederick Carberry, tenor, of Chicago, a youth of gentle mien, small and sweet voice. He sang well, and did credit to the occasion. Mr. Hans Bruening, pianist, of our city (recently of Germany) plays as only an artist can play, with refinement of tone, fine, clean technic and delicate phrasing. The society sang with such pure intonation, such rich, refined tones, such perfect accuracy that I was literally stunned. The work of Mr. Boeppler with this chorus is truly marvelous. B.

Music in the United States.

(ABBREVIATED.)

THERE was a fierce tenor in Fla.

Whose high notes grew horrid and ha.

When he tried for high C

All the neighbors would flee

And wish him in climes that were ta.

A bold young musician in Me.,

From cornet could never abste.

His friends they all pleaded,

But plaints were unheeded

And every entreaty was ve.

A charming young lady in Del.

Of her musical talents was wel.

So she sang night and day

In a terrible way

That raised all the shingles in Del.

A singer from 'way down in Tenn.

Once fell in the river called Gen.

When they dragged him ashore

He sang ten notes or more,

And he said "I am all right agenn."

L. C. ELSON.

Virgil Piano Recital in Providence.—The tremendous success won by Miss Stella Newmark and Miss Florence Traub, the pupil pianists of the Virgil School, is announced in the following clipping from the Providence Journal of October 29:

An interesting and well-played recital was given last evening at Y. M. C. A. Hall by Misses Stella Newmark and Florence Traub, two brilliant young pupils of the Virgil Piano School, New York. The following program was performed: Polonaise, Chopin; Nachtstück, Schumann; Scherzetto, Moszkowski, Miss Stella Newmark. Preamble, Bach; Staccato Caprice, Vogrich, Miss Florence Traub. Etude, op. 10, No. 2, Chopin; étude, C sharp minor, Chopin; Valse de Concert, Wieniawski; Miss Stella Newmark. Technical work, Miss Florence Traub. Air de Ballet, George Liebling, Miss Stella Liebling. Caprice, op. 2, Stavenhagen, Florence (concert waltz), Liebling, Miss Florence Traub. Sonata, op. 53, Beethoven, adagio molto, allegretto moderato, prestissimo, Miss Stella Newmark; Impromptu, F minor, Schubert. Scherzo (from concerto, op. 102), Lisolt, Miss Florence Traub.

These young ladies were heard here in recitals last season, at which time their marked ability and unusual technical development was the occasion of much favorable comment. Their performance last evening was upon the same high plane, the difficult and classical program being given with a clearness, force and mental grasp very unusually displayed by such youthful players. If the Virgil method of teaching piano playing can turn out such performers as these in any considerable numbers it is certainly entitled to rank as a pedagogic miracle. Technically there is little to choose between the two; both play with great clearness, accuracy and brilliant effect, whether in scales, arpeggios, chords or octave work. Miss Newmark, perhaps by virtue of her year or two of seniority, plays with a somewhat broader conception, a firmer grasp of nuance and the ethical side of solo playing, for which the most perfect technical equipment is but a preparation. No detailed criticism of the program is called for; each number was interpreted with a clearness and certainty worthy of all praise.

At about the middle of the recital Mrs. A. K. Virgil gave a short talk upon the salient points of the Virgil method. This was followed by an exhibition of technical work upon the practice clavier by Miss Florence Traub. Liebling's Air de Ballet was played upon the piano by Miss Newmark for the first time, having been previously learned and memorized at the clavier.

There was a good-sized and very much interested audience, who rewarded the young players with the heartiest applause.



BUFFALO, N. Y., December 11, 1896.

THE musical doings of this week have included a concert by the Liedertafel and two chamber music concerts. The Liedertafel concert was given Monday evening, December 7, in German-American Hall, under the direction of Mr. Louis Adolf Coerne. The choruses sung were: Fröhliche Armuth, Baldamus; Sabbathfeier, Abt; Nun pfeif ich noch ein zweites Stuck, Jungst; Was blickst du armer Fischerknab, Hermes; Belov'd America, Louis Adolf Coerne; Die wellen eilen wohl sum maer, von Weinzierl, and Hymn to Odin, Kunz.

The chorus by Wienzierl was the best sung, but the one by Coerne of course excited the greatest admiration. Mr. Coerne was recalled many times. His chorus is really an effective one, the voices singing in unison to the last, where the close is in harmony. An orchestral accompaniment gives the necessary variety and color. The singing of the Liedertafel is at its best in soft and moderately loud passages. When singing forte there is a tendency to unpleasantly force the tone. The soloists for this concert were Mr. Josef K. Hartfuer, violinist, and Miss Maud Lane, soprano. Mr. Hartfuer is concertmaster of our Symphony Orchestra. He plays with much expression, full, broad tone, and in dignified style. His selection was the Wilhelmj paraphrase of Walther's Preislied, Wagner. Miss Lane sang My Heart at Thy Sweet Voice, from Samson and Delilah; Virgin's Cradle Hymn, by Coerne, and Schubert's Ungedula. The Liedertafel is one of the oldest singing societies in the city. It will soon celebrate its fiftieth anniversary.

Chamber music concerts are to be given here this season by rival organizations. Mr. Frank Davidson has directed a series during the two past years, and to him Buffalonians owe thanks that during that period chamber music was not entirely forgotten. This year he has added to the personnel of his company, so that trios, quartets or quintets can be played.

He now calls his quartet the Buffalo String Quartet—Mr. Schenk, first violin; Mr. Malms, second violin; Mr. Davidson, viola; Mr. Ernst Mahr, cello. Mrs. Davidson will be the pianist when quintets are played.

The first concert was given last evening, December 10, in the music room of the Twentieth Century Club. These three quartets were played: Haydn, op. 76; Beethoven, op. 18; Dvorák, op. 106. The work of this organization promises well for the season. The men are individually good musicians, and they seem to be in sympathy with each other. Every movement received from the audience very generous applause.

The other chamber music concert was given by Mrs. E. E. Blaauw, pianist; Mrs. Alice Lathrop Scott, violinist, and Mr. Richard Fricke, 'cellist, in Twentieth Century Music Room, December 8. Miss Grace Carbone, contralto, assisted. The trio played was a beautiful one, by Ch. M. Widor, op. 19. Mrs. Blaauw and Mr. Fricke played Beethoven's sonata for piano and cello, op. 5, No. 1.

Mrs. Scott's selection was the Preislied, Wagner-Wilhelmj. The instrumental portion of the program was thoroughly enjoyed. Great interest was shown in the singing of Miss Grace Carbone, a young girl who practically made her début at this concert. She is of Italian parentage, attractive in appearance, of musical temperament, and she possesses one of the most promising voices in this city. She sang Seguita a piangere (fragment from cantata L'Amante Placata), Bassini; Chi vuol la Zingarella, Paisiello; Auf dem Meer, Brahms; The Sea, MacDowell; The Breeze, Saint-Saëns.

This concert is to be followed by five others.

Mlle. Alice Verlet, who sang for our first symphony concert, is visiting here during this month. She will be obliged to take some pupils, as she is besieged by singers desirous of getting points from this talented soprano.

Miss Bassian, a newcomer here, gave a song recital December 10, which I was unable to hear. She is singing at Lafayette Church this month during the absence of Miss Minnie Gaylord.

OBSERVER.

Dieppe.—At a concert lately given at Dieppe, France, the Danse Rustique of Mr. D. M. Levett was played by M. Lucien Wurmser, and met with great success.

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New York City.

THE OUTPUT FOR 1896.

IF there had been no business reversal, no stagnation, no "hard times," the normal production of pianos then should have been something over 100,000 instruments made in the United States from January 1, 1896, to January 1, 1897. This estimate is based upon an analysis of figures running back for over a quarter of a century, figures which show the healthy increase of the consumption of musical instruments in an unbroken line up to 1893, when the downward movement commenced, until now we have an estimated output which is about parallel to that of 1885.

Reports compiled from various sources, which are open only to this paper, that for 17 years has closely studied the problems of the trade, reports that are not mere idle guesswork, but which come from a variety of directions, all go to show that the number of pianos made in the United States in 1896 does not exceed 45,000.

The most noticeable point that strikes the statistician in considering this condition—aside from the deplorable smallness of the figures—is the continued gain in proportion to the entire mass that has been made in the West. And this fact is made additionally significant in view of the knowledge that the major portion of this great falling off has occurred in the East, while the Chicago factories have remained, with some minor exceptions, either stationary or have actually increased their capacity. A more detailed statement of the conditions might here be made, but it will suffice for the present to say that Chicago has risen within a few years from zero to the proud position of making no less than 33 1/2 per cent. of the entire number of pianos made in the United States, while in 1897 it is probable that Chicago will make at least 40 per cent. of the total product.

WHEN a man lets a lease which he has hypothesized remain as security after he has received full payment on it or after the piano has been taken back he is dishonest—just as dishonest as if he had knowingly passed counterfeit money or had forged a name to a note. All men are either honest or are not honest, and there is no middle ground, even for the "splendid men of the splendid piano trade."

CHICAGO.

THAT wonderful city by the lake, that great centre of commercial activity, of material progress, Chicago, bids fair to add another just claim to her already long list of superlative titles—the greatest piano producing city in the United States. For some years THE MUSICAL COURIER has predicted that this very condition would come to be, and the forecast, at first scoffed at, has been growing surer and more certain each year, until now it is but a matter of a short time when the cities of the East must take a back place in the procession and follow Chicago's lead—for when once the position is attained they can never overtake her.

The same story has been repeated so often in Chicago in other lines of industry that this new chapter of her success will cause no comment from those not directly interested in the piano business, but to those it is a potent tale in which is revealed the victory of enterprise, pluck, hard work and determination over supercilious self-satisfaction and indifference and a lazy man's trust in letting well enough alone and belief that what is must always be merely because it is.

At the risk of incurring the displeasure and therefore losing the patronage of some of the Eastern makers, THE MUSICAL COURIER, being in a position to view the entire trade as a whole and to be in touch with its forces and tendencies, has for years warned the piano makers of New York and Boston and all the East that the piano makers of Chicago were gaining on them, and yet the Eastern makers, with of course notable exceptions, have made no effort to stem the tide, have done nothing, which once laid in their power to do, to maintain the supremacy of the section which, since the beginning of piano making in America, has been its head centre up to within the last few years.

It is right that things are as they are. In this country brains, push, novelty, money will always win, and the Chicago piano trade possesses these attributes of success in a measure that calls for the sincere admiration of the observer.

When a body of men containing such representative makers as those on the forces of the W. W. Kimball, the Chicago Cottage Organ Co. and the Story & Clark companies; men like Geo. P. Bent and Steger and others of their kind, who stand for piano progress in Chicago—when such a set of men, working in their individual interests, but with one common object in view, undertakes a movement it is already assured of success. And it is interesting to note that but few people outside of Chicago realized this unity of purpose which has actuated these men for years—the putting of Chicago's name at the head of the list of piano making towns, to down the East and to come before the purchasing public and the intermediary with the statement of Chicago's position as an overwhelming argument in favor of their goods.

Enormous difficulties had to be overcome, strong prejudices had to be broken down and the habit of the public to look for an art product as possible only on the Atlantic coast had to be turned to a comprehension that as fine pianos could be made in one place as in another; that given the same grade of workmen and materials it was but a question of

brains and perseverance to make an instrument as good as others made—others who had heretofore complacently monopolized the industry. The end is not yet—the supremacy is not fully accomplished, but no one who reviews the past year can fail to see that time is the only element yet needed to make Chicago the piano manufacturing centre of the Union.

In the next issue of THE MUSICAL COURIER will appear a further critical detailed estimate of the prospects of Chicago for 1897.

THE \$75 BOX.

ONE of the papers that derives its chief income from the piano business makes the statement that what is now popularly known as the "\$75 box" will be advanced in price when business improves. Doubtless the paper in question makes the statement as a lame endeavor to retain some respect from the makers of legitimate pianos who advertise in its columns and as a weak justification of the lavish praise it occasionally bestows upon pianos of the lowest possible class. But both efforts are futile, for no paper can expect consideration from piano manufacturers when it carries the advertisements of these wretched contrivances, and thus does whatever little may lie in its power to further the interests of their corrupt makers, and no paper can justify this action except upon the plea that it is necessary that it should resort to every device to get in enough money to keep it afloat.

As for the proposition itself it is ridiculous and opposed to all laws of commerce.

The whole tendency of the cheap piano is to become cheaper and more cheap. The moment that a 50 cent piece is expended on it more than is expended now that 50 cents must be added to its selling price, and as the competition in this despicable line is becoming more and more intense each maker of these vile things tries to undersell his competitor. There is no standard upon which a maker may put an improvement in any one particular and say to the purchaser "My piano at \$77 is better than So and So's at \$75," for that purchaser, being after a cheap box and knowing they are all of a kind, wants only the cheapest one of them all. It is a case of cheap, cheaper, cheapest, and the latter wins. There is no such thing in that class as good, better and best, for there is no good in them to start with.

The whole operation is not a new one. The same ground has been fought over in England and in Germany, with the result that one may buy there a so-called piano for the equivalent of \$50 American money, which is the price to which the lowest grade boxes in this country will come if the competition continues; and each maker, having nothing but price to recommend his article, will cut the price to make the sale, and then make the article to fit.

No, there is no chance for the cheap \$75 box to be raised in price—there is a chance for it to be lowered, and the first man who succeeds in doing it will sell more goods than the others. The bottom is not yet reached, and pianos, or things called pianos, will be sold for \$47.50, \$42.50, \$40 and finally \$35 before the tide turns. When THE MUSICAL COURIER first con-

demned the \$75 box there were many who could not credit that such a monstrosity existed. Watch now and see the \$50 uprights—they will be even worse.

HERE IT IS!

As an advertisement, we will sell on Monday, Tuesday and Wednesday afternoons six fine, new upright pianos, regular price \$275 (worth \$325), for \$200 each. During forenoons and after Wednesday the price will be \$275. These instruments are exactly as represented and fully guaranteed. You can make no mistake by purchasing one. THE J. DEWING CO., warehouses second floor, Flood Building, Fourth and Market streets.

HERE'S the prize piano advertisement for 1896! It appears in a recent issue of the San Francisco *Examiner*. There are some funny things in the piano trade nowadays—funny folks, funny goods and funny methods—only there is little humor in the fun. It's sad, it's demoralizing and depressing, and this "ad." caps the climax. Read it again carefully, and then see if you can recall anything just like it in your experience. We cannot, and we've seen a whole barrel, or perhaps two, of asinine "ads." It's bad enough to have pianos that cost \$75 wholesale sold for \$150 retail and the price stuck to, and it's bad enough to have prices flopping around, up and down, so you never know where you are not at; but when it comes to regulating prices by the clock it's time to draw the line. We don't know what kind of pianos these are, and the "ad." doesn't state; but perhaps they are so delicate that they fluctuate in value as the day breaks and wanes. We would suggest to anyone purchasing one of 'em to watch it carefully for at least a few days; for perhaps the cases change from walnut to mahogany, or a piano that is seven and one-third octaves up to noon may be only seven octaves after dinner time.

"As an advertisement" the notice reads. Pray, does the Dewing Company think it a good advertisement to have it known that it charges more for a piano to one person than to another, and that its prices are so unstable that there is no telling where you stand when you purchase an instrument from the house? Why didn't the company reverse the proposition and make the morning hours the time for "bargains," so as to induce people to get up early mornings? Must a woman who has come down town to do her shopping stand around and wait till 12 o'clock just to save \$25 when she has already saved \$50 in the forenoon by getting a \$325 piano for \$275? And think, too, what might she lose by even an afternoon purchase, should the Dewing Company decide to keep open evenings during the holidays!

The ad. says that the instruments are exactly as represented, but are they represented the same at 11:55 as they are at 12:10? And the ad. says that no mistake can be made by buying one of these elastic articles; but suppose a man's watch is wrong! Anyhow, wouldn't he make a \$35 mistake by buying a piano at 11:30 instead of waiting round the corner until the whistle blew?

Stuff and nonsense!

A MEMBER of the Stieff Piano Company, or C. M. Stieff & Co., or whatever the concern is called, asks us to state that the J. C. D. Stieff whose wife was divorced from him in Baltimore recently has no connection with the piano firm, which we gladly do.

THE Staib Piano Action Manufacturing Company has been fortunate enough to secure about 25,000 feet of maple and other lumber which belonged to Decker Brothers and which will be used in the Staib actions.

To find such valuable lumber in the market is unusual, as it is well known that Decker Brothers used only the choicest that could be purchased and of many years' seasoning.

MR. ALBERT G. CONE, who among numerous other duties superintends the advertising policy of the W. W. Kimball Company, has issued some specimen "ads." to Kimball dealers in circular form, and he says he "will be pleased to receive expression of opinion from our agents as to the utility of these advertisements." If Mr. Cone would permit us we should be glad to make public some of these opinions when they reach him, and in the meantime we take occasion to put ours on record. It is that not only are the advertisements submitted useful and effective, but that the Kimball piano is the most intelligently advertised piano now before the public. Let's see what the others say.

HERE'S hoping that the most you want will be the least you'll yet. THE MUSICAL COURIER wishes to all its readers a Merry Christmas and believes that next year the turkeys will be bigger and the mince pies richer.

DOESN'T the "Golden Rod Piano Company" strike you as a real sweet name for a business firm? That's what J. T. Brown, of Portsmouth, Ohio, calls his enterprise. And now the *Sentinel* of that town tells us that he is going to make "orchestrans" right in the same building.

WHEN a house calls in its traveling men three weeks before Christmas and then runs its factory until 10 o'clock every evening in the week, it is a sure indication that the house has business to burn gas for evenings. This is the condition, without exaggeration, at Behr Brothers & Co.'s factory.

MR. A. P. ROTH, of Roth & Engelhardt, has been showing a model of their new simplified action to the piano manufacturers in this city. It has many features differing from the usual upright action which will recommend its use. There will be both a saving of labor and expense in regulating, and in these times of close competition economy in every direction is essential.

THE run at the Strich & Zeidler factory is on their Style H at present, and this is not surprising, for it is one of the most striking and original cases that can be found. It is a long piano and the scale is a good one, and with the care which the young men exercise in preparing it for the dealer it is a very desirable instrument. Mr. R. A. Widenman is on his way home from a three weeks' trip. He is expected in the city this week.

ONE of the most cheerful concerns in the piano business in all the world is the A. B. Chase Company, of Norwalk, Ohio. Every member of the company was a red hot McKinley man and his election has given them the assurance to go ahead with added energy. They write under date of the 15th: "business in the last two or three weeks has shown some of its old style activity and the orders entered for our new style have shown that they are winners wherever they go."

C. J. HEPPE & SON, of Philadelphia, own and exploit a patented attachment for pianos which they call the "Vibraphone." It is a clever device and we have had occasion to speak favorably of it; but are they justified in advertising in the daily papers of their unvibraphoned town that "the Vibraphone improves the tone 33 per cent. Rather buy a cheap piano with it on than the best without it?" Is the difference of tone between a cheap piano and the best only 33 per cent.? And is a cheap piano, which we suppose means a \$75 box, 66 per cent. as good as the best? Both Mr. Heppe, Sr., and Mr. Heppe, Jr., are too excellent judges of piano tone to believe any such thing, and we merely suggest to them in the friendliest spirit and for their own good that they drop such a ludicrous claim for a contrivance which is made and sold by them only. They give other Philadelphia dealers an altogether too good a chance to make fun of 'em.

AN advertisement has been running through the newspapers all over the country referring to any and several pianos, commencing with the catch line:

IT DON'T PAY,

and continuing that "it don't pay to experiment in buying a piano," advising the prospective customer to select the so-and-so piano in order to be cock sure that he has the right one, &c.

It is evidently an "ad." sold by some brain broker who sells suggestions to whomsoever will pay for them, and it should be noted right here that some of these ready made "ads." are clever and effective. But would five out of six of the men who are running this particular specimen say in conversation, "It do not pay to experiment in buying a piano"? Wouldn't they be more apt to say "It doesn't pay," or "It does not"? Abbreviation in advertising is all right in its way, but it shouldn't be in a way that offends one's recollections of grammar.

NEWBY & EVANS.

AMONG the many letters of encouragement and indorsement that Newby & Evans have received of late they prize most highly the one herewith appended, coming as it does from a man whose actual experience covers a period of over 30 years, and who in that time has handled many pianos of many makes, and who knows whereof he speaks; for Mr. Slason is admittedly one of the best dealer-judges of pianos.

In his frank and unsolicited praise Mr. Slason says nothing more than THE MUSICAL COURIER has for years repeated regarding the Newby & Evans piano. It is truly one of the best instruments on the market for the money. It is full value. It is a safe investment. It is a profitable purchase alike for dealer and retail buyer, and it is one of those pianos that shows what it is, not only when it is fresh from the packing case, but after years of constant use.

Every dealer should by now know of the merits of the Newby & Evans, and those who have not had opportunity to see one of their latest styles—or all of them, for the matter of that—should communicate with the house (East 136th street and Southern Boulevard), ask for catalogues, and open up a correspondence for the purpose of posting up on what a really remarkable piano can be made for an honest price. Mr. Slason's letter follows:

M. SLASON,

THE GENERAL MUSIC DEALER.

Oldest Music House in Northern New York.

ESTABLISHED 1876.

Messrs. Newby & Evans, New York:

GENTLEMEN— * * * and allow us to express our pleasure with the last piano you sent us, as regards tone, action, case and, in fact, the whole instrument in general. We are daily becoming more thoroughly convinced, if such a thing is possible, that the Newby & Evans piano is far superior to anything on the market for the money.

Yours respectfully,

M. SLASON.

(Signed)

Sohmer's Xmas.

THERE are four men in the New York trade who will eat a Christmas dinner on Friday next with the knowledge that they have earned a day off by hard work and have made some money in 1896—a something which not everyone can truthfully say. They are Messrs. Sohmer, Reichmann, Kuder and Fahr, a quartet hard to equal and almost impossible to beat when it comes to making and marketing pianos.

Mr. Sohmer himself had the good fortune to spend a greater portion of the dull summer months in European travel, so when he returned to take up the lines again he was able to infuse new hope and courage, and his associates and all hands set to work to prepare for the fall and winter campaign. The Sohmer is, as of course everyone knows, sold all over the country by representative dealers, but it is in their New York retail business that the great strength of the company has lain this season.

Messrs. Reichman and Fahr have long enjoyed the reputation of being two of the best retail salesmen, while Mr. Kuder looks after the factory interests and Mr. Sohmer has a care for every department, being besides one of the best floor men in New York. For years they have all labored to build up a following in and around the metropolis, and a visit to the Sohmer warehouses around the holidays means a call at one of the most prosperous establishments in the city.

They run a great variety of styles, have always an abundant stock on hand (and in good order), and every customer means a friend, for he is sure to get exactly what he bargains for—a piano well worth what he pays for it. When the year is ended Sohmer & Co. will have completed one of the most successful periods in their existence.

Notice.

THE MUSICAL COURIER publishes in its first issue each year (which falls in 1897 on Wednesday, January 6) a list of the dates of annual meetings of corporations in the music trades. The secretaries of the various companies are again respectfully requested to inform us of the date of their next meeting, the information to reach this office not later than Monday, January 4, 1897.

Philip Werlein, Limited.

PHILIPWERLEIN, Philip Werlein, Jr., Beverly B. Parham, William J. Vorges and Edwin T. Merrick, Jr., have incorporated the Philip Werlein, Company, Limited, at New Orleans, with a capital stock of \$100,000. Philip Werlein, president; Philip Werlein, Jr., vice-president; B. B. Parham, secretary and treasurer.

Burton Vance, assignee of the J. P. Simmons Company and J. P. Simmons & Co., announces that all of their assets will be sold at auction on Wednesday, December 28.

66 Pages.

STEINWAY ART.

IN this issue we reproduce and group a series of hand painted panels on Steinway grand pianos in artistic cases. Our readers, in studying these designs, will find that they belong to a high order of decorative art, such only as is compatible with an artistic product like the Steinway piano itself. These artistic pianos made by Steinway & Sons—not only artistic in so far as the piano *per se* is concerned, but also in the matter of the cases—are not merely incidental, but belong to the regular output of the factory, where an artistic case department is in complete running order.

There are constantly in stock at the Steinway warehouses large numbers of artistic upright and grand pianos in all styles and characters of the architectural and decorative arts. These instruments are entirely aside from the special orders placed to conform with special drawing room or music room decorations; they constitute a separate line of artistic cases from which the regular custom can select, just as selections are usually made from the various fancy woods in stock.

It is worth while to investigate these features of modern artistic piano case building. We have always maintained that the latitude in the piano case, which is usually an unattractive feature of a drawing room, could be found in the direction of decoration, particularly if it follows artistic lines and rules. Steinway & Sons are giving evidence of what can be accomplished in this direction, and our reproduction on another page gives some idea of the scope this field offers.

SOME THOUGHTS ON ADVERTISING.

A PART of a newspaper man's creed is that advertising is the life of business and oftentimes the business of his life. Even young men who like to be referred to as "journalists" believe in the principle, as do some older men who refer to themselves as "journalists."

Amos J. Cummings once said that the difference between a "newspaper man" and a "journalist" was that the "newspaper men" were generally called upon to pay the "journalists" funeral expenses, but that's neither here nor there in this story.

Like any of the other essential principles that underlie success in business the advertising of a concern will be seen to present innumerable points and problems when one comes to look below the surface of the general rule that it is right and profitable and necessary to advertise. There are the questions of how and the questions of where and the questions of when, and while all of them are important issued collectively, and each is in itself worthy of especial study, the first two—the how and the where of advertising—are overmatched by the major question—when?

"Advertise all the time" is a good maxim, but it's no better than "advertise anyhow" or "advertise everywhere." Just as there are proper methods and proper mediums so there are proper times, and one of these proper times is when you have money to pay for it. It's a right thing to advertise when business is poor to make it good, it's a right thing to advertise when business is good to make it better, but there is a limit both ways. Oftentimes it's wise to stop for a while and see the result of what you have done. Any newspaper man who has confidence in his paper's ability to actually produce results will dare to tell you that. And it's not a bad idea to cut down the advertising expenses along with your other expenses when in your judgment no effort on your part will bring you business, or when such business as you might get is, for reasons that are your personal affair, distasteful or unprofitable to you. If a man may decide that it will not pay to have his traveler make the usual trip which under normal conditions would be called for, if a man may decide that it is useless for him to issue a new catalogue or get up new styles, why may not this man with an equal show of good judgment and sound business sense decide that it will not pay him for the time being to advertise?

If it be true that a man who does not advertise

does no business the contra proposition holds—that a man who does no business does not advertise. Advertising—the proclamation of your affairs, the publication of your claims—is a sign of prosperity; and if you haven't anything to proclaim, if you haven't anything to offer the public or any separated section of the public, it is as much folly to advertise as it is to send your traveler on a general trip without a definite object or to paint the inside of your backyard fence into a gilt letter sign.

Those concerns in the piano business that have kept up their advertising in the year 1896 are the prosperous concerns, and their prosperity stands out the more clearly because it has for a background the stagnation of the concerns that have not seen fit to keep before the public—either because they had no confidence in the business prospects or no confidence in their ability or their goods to win business or because from motives of economy they thought best to remain in the background until brighter prospects shone ahead. The prosperous houses have advertised because they were prosperous, and they have been prosperous because they advertised, which is a nice, comfortable conclusion.

There are but a limited number of lines of business wherein advertising, in its general sense and in its specific application, plays so important a part as in the piano and organ business—that is, the lines in which the name of an individual, a concern or a trade mark affects so largely the sale value of the article. And the piano business is different from most these to which it is like in one respect in that the article comes up for the criticism of a miscellaneous public, as when a piano is played in concert, and because much of its value attaches to the good graces of professional users of it, as the piano teachers. There are men in the piano business who have made a study of the subject—there are some who are fairly masters of the problem—and the large bulk of piano makers, for we are speaking now of the manufacturers, are pretty well posted on this science of how, when and where to publish their business. Some of these have withdrawn from the field during the last year, some before that time, and others have dropped back for the last six months, but with the return of those long, long delayed good times all the piano manufacturers will advertise again. So sure as the sun goes up and the sun goes down that span of day in which one man has had his name before the public and another has not measures one point to the good of the first man, not the laggards, who for reason of caution, fear or their inability will come to the surface when they feel new strength, and just as we see each name added to the list of actives we shall know that there is a return of money, ambition and a determination to succeed.

THE WEBER AUCTION.

THE auction of the various Weber and other pianos in the retail warerooms began on Monday last and was not concluded up to the time of closing our last forms. So far as the sale had progressed the prices were unusually high and a large proportion of the new stock was bought in by representatives of the new Weber-Wheelock Company.

Up to 12 noon Tuesday the amount realized exceeded \$34,000.

Blasius Piano Company's Annual Meeting.

THE annual meeting of the Blasius Piano Company, of Woodbury, N. J., was held December 21 and resulted as follows as to the election of officers for 1897: Oscar Blasius, president; Leon Blasius, vice-president and treasurer; P. F. Rice, secretary.

A prosperous year was reported.

OBITUARY.

Geo. G. Saxe.

YESTERDAY morning (Tuesday), December 22, while on his way from his residence at Madison, N. J., to his New York office, No. 5 East Fourteenth street, Geo. G. Saxe, of the firm of Estey & Saxe, dropped dead.

The information reaches us too late for particulars other than that Mr. Saxe was born at Highgate, Vt., on August 11, 1822, and was therefore in his 75th year. Two sons—one of whom, Herbert K. Saxe, is interested in the firm of Estey & Saxe—and a daughter, as well as his widow, survive him. Mr. Saxe was identified with the Estey interests under the firm name of Saxe & Robertson before the formation of Estey & Saxe. Further particulars will be published in our next issue.

Henry Edward Hillstrom.

Henry Edward Hillstrom, son of C. O. Hillstrom, of Chesterton, Ind., was killed in a railway accident on December 16, and the news of his death is supposed to have precipitated the demise of his father the next day, as recorded in this column.

Geo. W. Briggs.

Geo. W. Briggs, of Boston, Mass., and residing at 186 Hyde Park, committed suicide by poison on December 11. Mr. Briggs was formerly in the piano business, but of late had been an insurance broker. He was fifty-three years of age. Business troubles were the cause of his insane action.

William Coleman.

William Coleman, the music store salesman, of Rome, Ga., who was shot by Frank Evans during a quarrel on December 12, died of his wounds December 17. He was 28 years of age.

C. O. Hillstrom.

C. O. Hillstrom, Chesterton, Ind., and the head of the house of C. O. Hillstrom & Co., died Thursday, December 17. Mr. Hillstrom was a man much respected in his community, and had built up a good business.

Geo. S. Putnam.

Geo. S. Putnam died on the 15th inst. at his home in Charlestown, Mass. Mr. Putnam was one of the oldest men in the trade, having entered S. R. Leland's employ in Worcester, Mass., in 1835. In 1861 he became the manager of the then new house of John C. Haynes & Co., and held that position for many years.

Mr. Putnam was seventy-nine years of age.

Carl L. Simon.

Carl L. Simon, of Ottawa, Ill., the oldest dealer in that city, dropped dead in his store on December 12 from heart failure. Mr. Simon was fifty-two years of age.

Sarah Bruno.

Sarah, wife of Chas. Bruno, Jr., died at her home in Brooklyn on December 18.

C. G. Woodward Fails.

AN announcement was received in this city on Monday of the assignment of C. G. Woodward, who about two weeks ago succeeded to the business of Hollingshead, Stults & Woodward, of Baltimore.

The piano manufacturers interested are Sohmer & Co., Brown & Simpson, Needham Piano and Organ Company and Mathushek & Sons.

The assignment was made to Mr. Abram Sharp, trustee. The bond is for \$15,000, indicating assets of one-half that amount. Dull business and a tight money market caused the failure.

THE month of December is proving unprecedented in the sale of Autoharps. The demand for them comes from every direction. An Autoharp is an ideal Christmas present.

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.

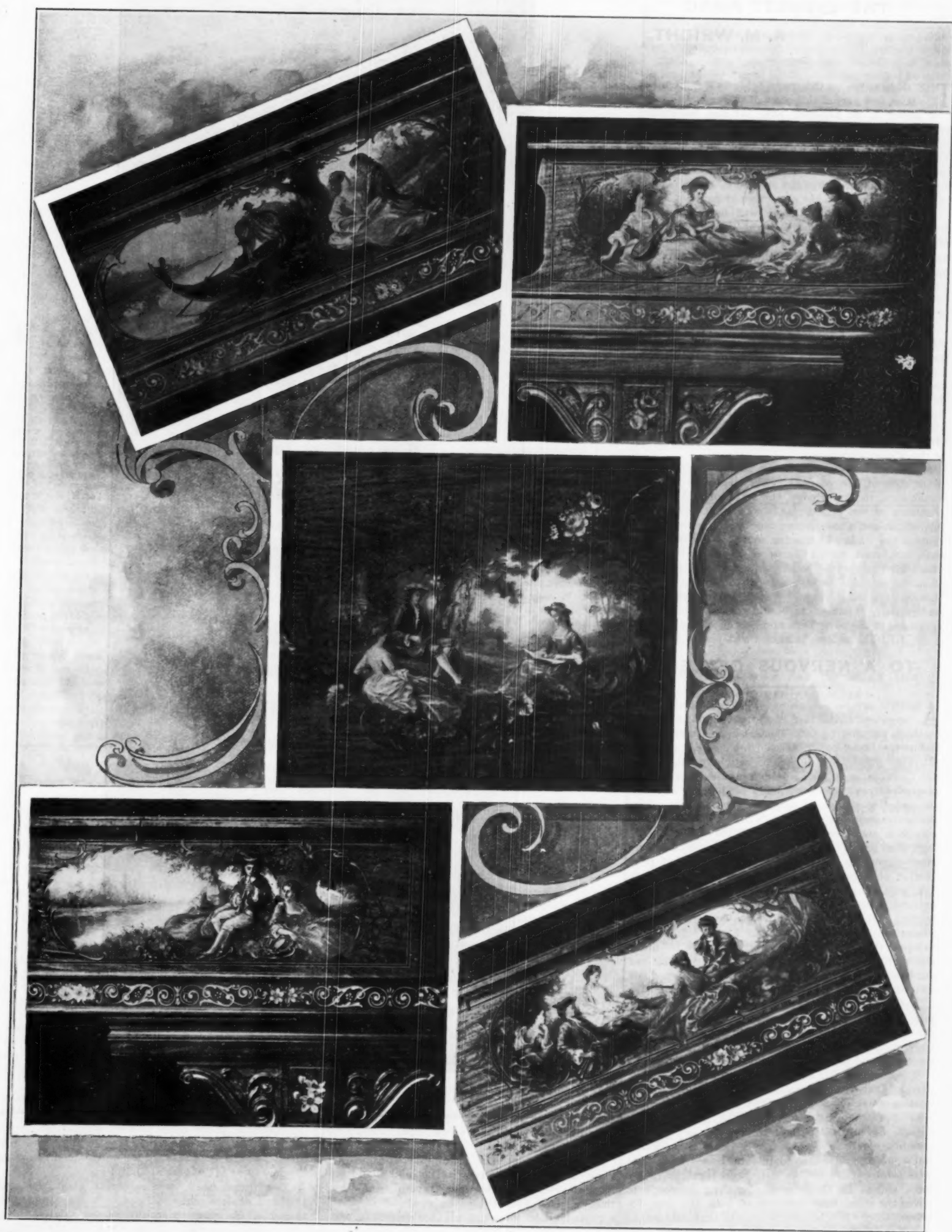
THE ELLINGTON PIANO,
BAYHILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYHILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HENRY ST., CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.



REDUCED REPRODUCTIONS OF HAND-PAINTED PANELS ON THE LATEST ARTISTIC
STEINWAY GRAND PIANOS.

THE JOHN CHURCH CO.

THE EVERETT PIANO.

A. M. WRIGHT.

THE illustration on this page exhibits a front elevation and partial side view of the new building now about to be finished, Nos. 141 and 143 Fifth avenue, near Twenty-first street, this city, to be occupied by the John Church Company soon after New Year's. It is a ten story and basement building, 50 feet front by 100 feet in depth, and the illustration discloses the character of the structure, which is one of the handsomest on the attractive avenue.

Its chief and leading space will be filled with Everett pianos—grand and upright—in a great variety of styles and cases. One floor is designated for harboring the publications of the John Church Company, which have been handled for the past ten years at No. 13 East Sixteenth street. This separate department will continue under the management of Mr. A. F. Adams.

The management of the New York Everett house will be under the guidance of Mr. A. M. Wright, for years past president of the Manufacturers Piano Company, Chicago. The former accountant in Chicago, Mr. H. A. Moodie, will be Mr. Wright's confidential assistant. Mr. George J. Dowling will represent the Everett piano on the road in this Eastern circuit, and the retail department will be in charge of Mr. Emile Levy, for many years in the same capacity at the Weber warerooms.

Mr. Wright is unquestionably one of the leading piano men of the younger generation. He has the experience, the knowledge, the ambition and the enthusiasm of the period; he is not handicapped with prejudices and a too intense veneration for the traditions of the trade; he has the energy of the Western man combined with a degree of conservatism that characterizes the methods of the East, which combination signifies safety. Under his management this venture of the great Cincinnati institution is undoubtedly destined to become one of the future successes of the New York and Eastern piano trade.

TO A NERVOUS DEALER.

AMONG several criticisms on an editorial which appeared in our last issue treating of the loose methods pursued by some dealers in the handling of their instalment papers is one from a dealer who bewails the publication of such an article in THE MUSICAL COURIER, as, in his opinion, it is calculated to cast discredit upon the entire body of dealer, whereas the practice spoken of exists among but few. It is perfectly apparent that the writer of this protest, who is a man above reproach in his business dealings, does not appreciate the extent to which instalment paper has been hypothecated and what proportion of it remains hypothecated even though it has been actually cancelled by full payments, compromise or the return of the instrument. Since the writing of that editorial, which was captioned "Some Plain Truths About Instalment Paper," it has developed that not only are the "plain truths" there stated truths indeed, but it seems that the half has not been said, for not only have some dealers dealt as in the instances there given but, surprising though it may be, there is discoverable a considerable amount of discounted notes, hypothecated loans, &c., the names to which are pure fiction, while the goods they represent are either not in existence or else were sold and given title to long ago.

When a man will sell a piano on the instalment plan and raise money on the written obligation of the customer to pay, will then take the piano back and leave the papers as security for the money he has raised, it is but a step for him to again sell the instruments and hypothecate the second set, and it is but a step beyond that to fill out leases and notes with a false name for an instrument that never existed and to use these papers or their proceeds to cover the crime that commenced with the first dishonest step. It is but a repetition of such actions the world over, and in all cases when a seemingly harmless temptation is yielded to. It is the experience of office boys who pilfer stamps, of bank cashiers who "borrow" millions—each move following the first false one takes the unfortunate one farther from the

possibility of squaring himself, until finally there come exposure and ruin.

These conditions exist in the piano business. We know that they do; every well posted piano manufacturer, every conscientious traveling man, knows that they do, and surely the operator of this pernicious method knows of his own misdeeds. There is no further use in trying to keep the matter hushed up; it were better that those who have not yet fallen into the habit should be warned in time that their first venture will surely lead to detection, and, too, to warn them that when once the practice has been

commenced there is no possible way out of the entanglement other than by a loss of money, of good name, and in most cases of the entire business, which it may have taken years to build up.

Our friend need have no worry about the great bulk of dealers—they will not be classed under the head of dishonest practitioners—for those chiefly interested have had full opportunity in the stringent times of the year now happily ending to separate the wheat from the chaff, and the well informed manufacturer and his chief lieutenant, the well informed traveler, know the good men and the bad.



NEW GRAND ACTION.

Herrburger-Schwander, Paris.



FOR some little time it has been known that Herrburger-Schwander & Son, of Paris, the renowned piano action makers, have been giving their attention to a new grand action which would have distinctive features, and which would beyond question prove an improvement over any grand action in the market. Mr. Joseph Herrburger is the patentee and Wm. Tonk & Brother, of 26 Warren street, this city, are the representatives of the Herrburger-Schwander actions in this country. The patents were granted in the latter part of November, and this improved action is now ready for piano makers. Mr. Herrburger's claims are these:

1. The combination of a rider with an outwardly bulged repeating lever pivotally connected to said rider.
2. The combination of a rider with an outwardly bulged and slotted repeating lever, and with a regulating screw that extends through said lever.
3. The combination of a rider with a post projecting upwardly therefrom, a screw engaging said post, and an outwardly bulged repeating lever engaged by the screw.
4. The combination of a jack and rider with an outwardly bulged repeating lever pivoted to the rider, and with a bent spring engaging the repeating lever and the jack.
5. The combination of a jack and rider with an outwardly bulged repeating lever, a regulating screw engaging said lever, and a spring engaging both said lever and the jack.

The above technical explanation will be appreciated by all mechanical experts interested in piano construction, as showing various novel features, which have for their object the eliminating of friction between the repeating lever and the hammer butt regulating screw, also to provide a guide for the repeating lever, and to obtain a superior spring action for such lever and the jack.

The touch of a grand action is its most essential requisite; a pianist obtains the most satisfying results from a sympathetic action, and obtains nothing from an action which is stiff and not susceptible of delicate regulating.

In the action of the Herrburger-Schwander make, both grand and upright, the grade of material used and workmanship employed have produced a mechanical whole which has no superior. They have always occupied a position at the top, and have been able to maintain that position from the constant attention of a scholarly mechanic, Mr. Herrburger. This present improvement in grand actions is important to all musicians as affording them something from which they can better demonstrate their ability as piano players, and with a diminution of the usual exertion for those portions which in the general run of grand actions are necessarily closely united and work with more or less friction. In this improved action they are operated upon anti-friction principles, and in consequence the resistance has been reduced to a minimum and a light, sympathetic touch is the result.

Messrs. Wm. Tonk & Brother have for many years represented Herrburger-Schwander & Son in this country, and with great satisfaction. Their goods are becoming better known each year among the manufacturers who appreciate a high grade article.

The model of the new grand action is now ready for inspection at the salesroom of Messrs. Tonk & Brother.

In Town.

AMONG the trade visitors who have been in New York the past two weeks and among those who called at the office of THE MUSICAL COURIER were:

- J. R. Mason, Sterling Company, Derby, Conn.
- L. A. Bertolotto, Robelen & Co., Wilmington, Del.
- N. L. Gebhart, A. B. Chase Company, Norwalk, Ohio.
- L. E. Thayer, Fort Wayne Organ Company, Fort Wayne, Ind.
- Wm. P. Wood, Wood Brothers, Pittsfield, Mass.
- M. J. Vossler, Poughkeepsie, N. Y.
- P. M. Chamberlin, Chester, N. J.
- W. H. Keller, Easton, Pa.
- H. Lowell Mason, Mason & Hamlin Company, Boston, Mass.
- C. J. Schneider, Americus, Ga.
- R. W. Blake, Sterling Company, Derby, Conn.
- Jos. B. Mann, Mann & Eccles, Providence, R. I.
- J. J. Pole, Geneva, N. Y.
- Geo. C. Royce, Whaley, Royce & Co., Toronto, Canada.
- C. C. Durgin, B. F. Wood Music Company, Boston, Mass.
- M. Daniels, Denton, Cottier & Daniels, Buffalo, N. Y.
- A. J. Mason, Jr., Mason & Risch Vocalion Company, Limited, Worcester, Mass.
- F. F. Kramer, Allentown, Pa.
- D. L. De Pass, Quebec, Canada.
- J. L. Flanery, Springfield, Ohio.
- E. C. Burkham, E. C. Burkham & Co., Pittsburg, Pa.
- H. W. Hangen, Reading, Pa.
- John C. Haynes, Boston, Mass.
- Geo. Blumner, Geo. P. Bent, Chicago, Ill.
- J. G. Ramsdell, Philadelphia, Pa.
- F. J. Woodbury, Jewett Piano Company, Leominster, Mass.
- M. Marks, Everett Piano Company, Boston, Mass.
- Geo. A. Dowling, Everett Piano Company, New York.
- C. A. Hyde, Norris & Hyde, Boston, Mass.

- F. E. Wilson, Tonawanda, Pa.
- Levi M. Pierce, Springfield, Mass.
- R. O. Burgers, Wegman Piano Company, Auburn, N. Y.
- De Volney Everett, Ivers & Pond Piano Company, Boston, Mass.
- Mr. Baird, McCammon Piano Company, Oneonta, N. Y.
- F. A. Couzelman, Port Jervis, N. Y.
- Clarence Wulsin, Indianapolis, Ind.
- F. E. Howe, Taylor's Music House, Springfield, Mass.
- Otto Trefz, Lester Piano Company, Philadelphia, Pa.
- C. F. Bauzenberger, Lester Piano Company, Philadelphia, Pa.
- F. Edwards, Springfield, Mass.
- Geo. L. Dodd, Monmouth, Me.

Current Chat and Changes.

- W. A. Leyne, Green City, Mo., is a new dealer.
- Cady Brothers, Quincy, Ill., have been succeeded by C. H. Cady & Son.
- Chase & Beebe, Syracuse, N. Y., have dissolved.
- W. T. Maxfield, Providence, R. I., has been attached for a bill of \$100.
- The Metzgerott Music Company, Washington, D. C., has abandoned sheet music, confining itself to pianos and organs.
- The F. M. Luptons Publishing Company has a judgment dated December 8, of \$226 against the Saalfeld Publishing Company.
- George V. Leicester, the president of the Leicester Piano Company, upon a bill filed by him, was on December 9 appointed receiver of the Leicester Piano Company, of Michigan, which has its principal office and factory in

Baltimore, at 210 South Patterson Park avenue. The bond was fixed at \$2,500. Mr. Leicester is the principal creditor, the entire indebtedness amounting to \$600 only.

The new warerooms, and the new music hall to be used in conjunction therewith, which the M. Steinert & Sons Company have been building for a long time in Boston were formally opened to the public last week. An admission price was charged for entrance to the hall.

Russell G. Smith, Buffalo, N. Y., a tuner and salesman working for Thos. W. Davis, has been held for the grand jury on a charge of grand larceny in the second degree. He is alleged to have appropriated \$75 which he had collected.

C. E. Delno is the new dealer at 816 Congress street, Austin, Tex.

Mr. Widdup, of Providence, R. I., who was arrested on complaint of McCoy, who said that Widdup pointed a gun at McCoy, has been discharged.

Two real estate mortgages of \$2,000 and \$500, respectively, have been filed against R. D. Gardner, Adams, Mass.

H. H. Kent & Brother is the new concern in the Opera House Block in Binghamton, N. Y.

G. Spielman & Co., 530 East 157th street, New York, is the latest piano manufacturing concern.

J. T. Elliott, Sullivan, Ill., is in trouble, his store having been seized by the sheriff.

A. G. Beattie, Columbia, Pa., is about to move into larger quarters.

[FOUNDED IN 1872.]

CARL FISCHER,

Nos. 6 & 8 Fourth Avenue, New York City N. Y.

MUSIC PUBLISHER AND IMPORTER AND
MANUFACTURER AND DEALER IN
MUSICAL INSTRUMENTS.

SOLE AGENT for **BESSON & CO.'S** (London, Eng.) Celebrated Prototypes Band Instruments. The New Chicago Bore are the easiest blowing and best toned band instruments made, and their new composition valves have no equal in lightness of manipulation.

SPECIAL AGENT for **EVETTE & SCHAEFFER'S** (Paris) world renowned Buffet Reed Instruments.

E. RITTERSHAUSEN'S (Berlin) Boehm System of Flutes and Piccolos.

COLLIN-MEZIN'S (Paris) Modern Stradivarius Violins, Violas and Violoncellos.

KARL MAYER'S (Vienna) Conservatory Reeds for all instruments.

SOLE PROPRIETOR of the **C. FISCHER System** Clarinet, the perfected Clarinet of the Age.

C. FISCHER'S Reliable Band Instruments, which are unequalled in quality and price.

AGENT for the celebrated Edition Peters, Leipzig. Also a full line of the following Editions: Litolff, André, Cotta, Kistner, Schlessinger, A. E. Fischer, Ricordi, Durand & fils, Richault, Lafleur & Son and others of note, with an up-to-date stock of foreign and domestic publications.

MANUFACTURER of Guitars, Banjos, Mandolins, Violas and Violoncellos and other instruments of the highest standard.

DEALER in Violins, Violas, Violoncellos and Double Basses of all renowned makes. Gold and silver trimmed bows and all accessories for stringed instruments of the highest grade.

DIRECT IMPORTER of the finest Roman, Padua and Naples Strings.

HEADQUARTERS for Orchestra and Band Music, both foreign and domestic. Everything published under the sun.

PUBLISHER of **THE METRONOME**, a monthly magazine devoted to the interests of professional and amateur musicians, bands and orchestras. It is one of the greatest advertising mediums and foremost musical journals in America. Subscription price, \$1.00 per year.

Catalogues and Price Lists Free upon application.

THE MATTER

OF

Advertising.

No. 5.

A CLEAN cut, convincing ad., right to the point, short and well displayed, is this of S. R. Leland & Son, from the Milford, Mass., *Gazette*. Such an ad. brings results; else there's no use in advertising:

DO YOU
THINK OF
BUYING A

ESTABLISHED
1839.

PIANO ?

If so, you cannot make \$25 or \$50 or even \$100 as easily as by buying of us.

Our prices are the lowest. We know it and can prove it to you. Why shouldn't they be the lowest? We handle more PIANOS than a number of other houses handle together. We handle only PIANOS of high reputation. We SELL on small margin and consequently our Sales are increased, obliging us to buy more; and, in buying in the quantities we do, we get a better figure than a small house that only gets two or three pianos per month.

Our 57 years' experience is at your command. Call and let's talk PIANO, or send for Catalogue.

We Sell on Easy Terms or Rent.

446 Main St., Worcester.

S. R. LELAND & SON.

CHICKERING PIANOS.

This is a bad ad. and a poor one from the Burlington, Vt., *News*. Poor in construction and bad in its purpose. No piano that could be sold for \$10 is good enough for children commencing nor for any other purpose than its use as junk and fire wood. No piano that's worth only \$10 to-day can be worth \$10 three years hence except for the same purposes. The top line is apparently a misprint, but the display is intended to attract attention, which will surely be to the bad for Mr. Bailey's business. What he should do with these boxes is to sell the metal parts to be

melted up into sash weights and use the rest of 'em to melt the snow in his back yard. The sooner such pianos are out of the way the better. Mr. Bailey shouldn't admit that he has 'em in his store.

FVIE
PIANOS

FOR

\$10.00 EACH.

Will take them in exchange for a new one any time within three years and allow price paid.

These will answer for children commencing.

BAILEYS
MUSIC ROOMS.

Y. M. C. A. BUILDING, BURLINGTON, VT.

Alden & Detweiler, of Waukegan, Ill., send the appended ad. as a sample of their originality and ask for a criticism of it. It is good. But the custom of advertising prices asked and prices taken is so universal that we would suggest that the figures be set in larger type to call particular attention to the point made; otherwise a careless reader—and most readers of ads. are careless—will miss it. Let the ad. be reset so that the quotations read:

A \$350 Hallet & Davis for \$350

A \$300 Story & Clark for \$300

and it will be a striking, convincing ad., embodying a good principle. Here is the ad., which appeared in the Waukegan *Herald*:

Pianos! Pianos! Pianos!

OUR METHOD OF DOING BUSINESS IS
TO SELL.

A \$350 Hallet & Davis for.... \$350
A 300 Story & Clark for..... 300
A 275 Ellington for..... 275
And a \$250 Stoddard for..... 250

No other dealer can do any better than the above, but there are some who will make you think they are giving you a \$350 piano for \$250! We know all about pianos and are going to be honest about it.

ALDEN & DETWEILER.

224 N. Genesee St. "Sign of the Fiddle."

An advertisement for pianos is a novelty, and an ad. for square pianos is really worthy of comment. This one appears in the Washington, D. C., *Star*, and undoubtedly is continued by Mr. W. P. Van Wickle, who by the way is one of the most skillful advertisers in the trade. The ad. shows that there is still a market for squares in the South, and this notice may be sure to bring Mr. Van Wickle answers from dealers who have squares to sell:

WANTED
Square
Pianos

***** —for our country trade. Will pay
***** cash or take square at full appraised
***** value as partial payment on new
***** upright. If you have a square to
***** sell send your address and descrip-
***** tion of instrument at once, and our
***** representative will call.

Bradbury Factory Ware Rooms,
1225 Pa. Ave.

AN INTERESTING DECISION.

THE *Evening Post* of December 9 said:

A recent decision by the Appellate Division of the Supreme Court of New York is of great importance to those who sell goods on the agreement that the title shall vest in the vendor until the purchase price is paid in full. The case passed upon involved the possession of an elevator sold by a Rochester firm to an Adirondack hotel proprietor, on a written contract that the title should remain in the firm's name until the elevator had been paid for. The contract was not filed, and subsequently, when the hotel proprietor became bankrupt, the hotel and contents, including the elevator, were sold under foreclosure. The purchaser of the elevator refused to surrender it, on the ground that the contract of the Rochester firm with the hotel proprietor was a conditional bill of sale, and of no effect against the chattel mortgage because it had not been filed. A referee also held this view, but the court decides that an agreement to manufacture personal property does not require filing, and that the chattel mortgages in question were not a lien on the property.

The point raised and here decided is not a new one. Through the efforts of this paper the necessity of filing chattel mortgages on pianos sold conditionally was nullified by act of Legislature, but it is well to paste this in your scrap book for reference in case of a similar complication in one of your instalment accounts.

UNDER the caption "Drastic Copyright Law Passed" we published last week a report of the bill which recently passed the House after having come from the Senate and soon to go to the President for his signature or veto. Those interested in the subject will find further comment on the matter in the music department of this issue.

"CROWN."



PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT.

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

CHICAGO.



ORGANS.

The Most Modern and Salable Reed Organs now on the market.

1884—1897.

= T-B-I-T-M =

The ..

MERILL

EXAMINE IT.

IT IS THE PIANO.

The Best Leader

..... in America.



BOSTON, MASS.



CHICAGO OFFICE THE MUSICAL COURIER, 1
236 Wabash Avenue, December 19, 1906.

THERE is some Christmas trade, though not as much as was anticipated. Some of the stores have been keeping open evenings, and by mutual agreement all will remain open evenings the coming week. Some attractive new styles of cases are being exhibited by many of the dealers, the most pronounced changes in cases being the rolling fallboard and the full swing front, with the half circle, and carved designs, some manufacturers carrying the style so far as to make the bottom board correspond with the top, except as to the carving. It would not do to discriminate between so many makers, but without mentioning names there are one or two makers in Chicago of moderate priced pianos who are keeping pace with the latest demands, and there is one maker of high grade instruments who must feel the effects of the determination to produce only the very best in design, workmanship, material, tone and action. There is still room at the top, and there are still buyers who will have only such an instrument as has just been described, and who are willing to pay for it.

There has been no determination of the question as to where the Estey & Camp house will be located in the future. It has been stated by one irresponsible person that the old armory on Jackson street had been secured, but up to the present time such a statement is not true, and from the present outlook it is not likely to be. There are several stores available, not the least suitable being the Shoninger Building, at 267 and 269 Wabash avenue. It is a very desirable location, and with a revival of trade will be still more desirable. It has also the necessary floor space and shipping facilities.

There is a good story going the rounds in relation to a certain large manufacturing concern on the North Side that recently opened a retail wareroom. One of the outside salesmen got information that a certain church was in the market for a piano, and in the course of events was brought in contract with the committee, which it seems consisted of thirteen Chicago business men, not one of whom had ever heard of the piano in question, which is a good commentary on the lack of advertising methods of the house. It is just possible that some of the profits made in former years would have been well expended in a judicious course of advertising, if there is any desire to continue in business.

Mr. H. D. Cable has been in the South for a week or more, and returned to-day.

Steger & Co. is one Western concern that means to take a commanding position in the future, if it has made no

pretense of doing so in the past. Right on the heels of having placed itself in the most favorable condition for producing goods, it also, in place of retrenching, as the situation would seem to warrant, puts on more men to sell its product in both branches of the trade, two good men from the Shoninger establishment, Mr. Broderick for wholesale, and Mr. Horner for retail work, and now we have to announce the securing of the valuable services of Mr. J. O. Nelson, who has been for so many years connected with the Mason & Hamlin Company's branch in this city. All these changes have been made without disturbing any of the old employees. To contemplate these changes would lead one to suppose that Mr. Steger was not aware that times were not auspicious, but this does not follow at all. Mr. Steger knows what he is about, as his former success proves, and he is ably assisted by his oldest son, Mr. Chris. Steger, and one would have to go a long way to find this young man's equal for business aptitude or for a clear conception as to the business outlook; indeed, there are many older members of the trade who could learn from him, young as he is.

There are but two business failures to recount this week, though one should not be called a failure. Mr. Ike Cohen, of Paducah, Ky., is reported to have made an assignment, and Mr. J. C. Tarvestad, of Decorah, Ia., has given a chattel mortgage for \$1,100 to a bank. Mr. Tarvestad is continuing business.

Mr. Frank King was in town recently, cocked and primed as usual with all kinds of information, both as to business and professional topics connected with music.

Mr. Adam Schaaf has signed contracts for a building to be constructed on the property he recently acquired at the corner of Union street and West Madison street. It will cost somewhere in the neighborhood of \$100,000.

Mr. George P. Bent is on a trip South, in which he proposes to combine rest and business, but mostly rest.

C. B. Clemmons & Co., the West Side people, are now producing a small grand, something between a baby and parlor size. As their uprights are good, we may expect the same merit in the new grand. This house only does a retail trade.

Mr. Henry Lowell Mason was in the city the fore part of the week. There was no other significance to the visit other than to arrange the annual meetings of the St. Louis and Chicago houses to occur at the same time.

The Manufacturers Piano Company is again a de facto concern, having this week procured the discharge of the receiver. Mr. Louis Dederick will undoubtedly be the manager, at least, if not the president, and he deserves either position. He is still in the East, and therefore no details can be secured as to the future movements of the Manufacturers Piano Company.

Mr. J. O. Astenius, one of our oldest and best tuners, who makes a specialty of tuning pipe organs, has just invented, or rather discovered, a method of improving and softening the tone of the reed, and this applies to both reed and pipe organs. It is a very simple thing, and will be patented in other countries besides this. We hear that he has already been offered \$100,000 for the control of the patent, but whether this is so or not it appeals to one's common sense at once as a very happy discovery.

Mr. A. H. Rintelman has taken rooms in the Hallet & Davis Building, and will represent the Malcolm Love piano. He has already a stock of pianos on hand. Mr. Rintelman ought now to have had enough experience to

make at least a qualified success of this new effort of his, and it is to be hoped he will.

A new piano case just introduced by the Smith & Barnes Piano Company is certainly all that can be asked for by their customers. It has a rolling fall, a full swing front of modern design, and every bit of carving is hand work. Some of our Chicago makers have been using stucco molding, and have been badly left on it. Smith & Barnes know too much to permit themselves to be fooled with such trash, and it is a great pity any Chicago manufacturer should.

Lyon & Healy have taken one of their large show windows to illustrate an ideal music room. Almost every instrument is represented. It is most happily conceived and carried out.

The Hallet & Davis Company has already paid its first instalment, anticipating it by nearly two months. This included interest up to the day the check was received by the creditor.

Mr. A. A. Fisher has been in town from Detroit, Mich. Mr. E. S. Conway is not expected home from his Pacific Coast trip until about Christmas. Mr. C. B. Detrick, representing the Mason & Hamlin Company, has just returned from California, and reports fair success at the various points visited.

Not many visitors have been here this week. It is too close to the holidays, and we hope right here that every dealer will profit by it. This is the easiest way to wish them all the compliments of the season, and as we cannot send them each a check for a thousand it is also the cheapest.

"Nit."

MONTREAL, December 15, 1906.

Editors The Musical Courier:

Will you tell me, please, by your paper or by postal card if there is a piano firm at New York under the name of "Stanburg (or Stau-burg) & Co., New York," and oblige,

Yours truly,

P. A. BÉGIN.

FOR fear that the popular colloquialism that appears in answer to this question at the top has not yet become sufficiently acclimatized in Her Majesty's domain on the other side of the St. Lawrence it may be necessary to inform Mr. Bégin that its equivalent in Queen's English is Nay.

Clarence Wulsin, of D. H. Baldwin & Co., Indianapolis, Ind., is now in Italy resting.

DeVolney Everett, the Ivers & Pond traveler, has returned from his Western trip and is in Boston, Mass.

The sale at auction of the John F. Stratton stock was continued on Monday this week from Friday. No statement of the amount realized was ready when this issue went to press.



"Eufonia" Zither

has a fuller, softer and more melodious tone than all other concert Zithers in consequence of its peculiar construction. The "Eufonia" Zither has for that reason grown to be the favorite Zither in all Zither playing circles. Sole Mgr.,

JOSEF SIEBENHÜNER, Schoenbach (278) BOHEMIA.

Orchestra Attachment.

HARP, VIOLIN, 'CELLO, FLUTE, MANDOLIN.

The individual musical effect of each of these instruments can be had from the Orchestra Attachment now used in our Pianos. A sample instrument will convince any dealer of the advantage of the attachment in closing a sale.

We will furnish all information upon application.

WESER BROTHERS,

524, 526, 528 West 43d St., New York City.

DURABILITY
WARRANTED
by nearly
Fifty Years of
Reputation.

EMERSON

EMERSON

P
IANOS.

Musical Quality
Evinced by
the Pianos
themselves,
even after most
Exhaustive
Tests.

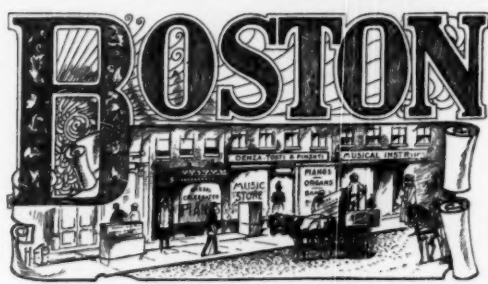
BEAUTY of
DESIGN and
... FINISH
apparent to the
eyes of all
observers.

EMERSON

EMERSON

Character of the
EMERSON
PIANO
COMPANY
disclosed in its own
history.

BOSTON. . . . NEW YORK. . . . CHICAGO.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, December 19, 1896.

HOLIDAY trade would seem to be a misnomer this year, for there isn't any worth speaking about, that is as far as the piano trade is concerned. Some few houses have had a good December trade, but nothing any more remarkable than the November or October of any other year.

The amount of money that the majority of people seem disposed to spend for a piano nowadays scarcely equals the wholesale price of a good instrument, and the prevalent desire for "bargains" has extended to the piano trade. Then also each year purchasers—according to the evidence of the large retail shops—buy smaller and cheaper articles, so that a counter with goods for 25 cents attracts the great majority of Christmas shoppers, while pianos, with other necessary luxuries, are bought at other times during the year.

One manufacturer said the other day that, if he cared to upset the business of all his agents, he could sell a very large number of instruments at the present time, of course making the price about what the agent would pay. But being an honorable business man he is taking no such advantage of the situation.

But while general dullness prevails in the retail trade it is a pleasure to record that wholesale business continues fine; away beyond what has been expected even by the most optimistic of manufacturers.

This condition of dullness appears to be specially characteristic of the trade just in and about the city of Boston. In other New England cities within a radius of 50 miles of us pianos are being sold in goodly quantities, business is rushing and more goods have been ordered. What is the matter with this city? Has everyone in Boston been supplied with a piano?

The Vose & Sons Piano Company finds that both whole-

sale and retail business are unusually good. There seems to be a great demand for the Vose, which the house is energetically engaged in supplying.

The Vose people give five reasons why the Vose is a desirable piano to buy:

- 1.—Is made of the best material.
- 2.—Has a reputation of many years.
- 3.—Lasts for a generation.
- 4.—Is always up to date.
- 5.—Gives satisfaction everywhere.

Mr. Henry L. Mason returned from a short Western trip on Thursday. The annual meeting of the O. A. Field Company took place, as has been previously mentioned. Mr. Mason found the business in St. Louis excellent and the prospects for the coming year bright.

From St. Louis he went to Chicago, and he cannot say enough in praise of the J. A. Norris warerooms. He was simply delighted with them; the small rooms on the second floor where pianos can be shown separately he considered the greatest feature of the warerooms, although he thought them about as perfect as warerooms could be.

While there Miss Angell, a pupil of Mr. Wm. H. Sherwood, played for him. She is only seventeen years old, but has a fine technic and plays beautifully.

One of the best features of the trip was that Mr. Mason got an order for a large lot of pianos, including a number of baby grands.

The McPhail Piano Co., has had a lot of particularly pretty scarfs for the Christmas trade, and a difficult matter it must have been for customers to choose from such an attractive assortment. Many of them were in delicate, artistic designs of pale flowers on delicately tinted backgrounds, just the right colors and designs for an æsthetic drawing room. Whoever is the scarf buyer certainly showed a great deal of taste, and has an eye for the beautiful.

Business with the McPhail Company still keeps rushing in. Friday morning's mail brought a round dozen of orders.

Mr. Charles C. Briggs, Jr., has recently returned from a trip among his agents and feels greatly pleased with the outlook. All the agents he saw gave him great encouragement for business with the Briggs.

Trade is moving along steadily with the Briggs, and although a large variety of styles was shown in the warerooms it was noticed that there was a scarcity of one style. This was explained by the liberal orders they have received for that particular style recently. The new style medium sized piano of the Briggs Company is a characteris-

tically taking instrument and shows the usual taste displayed in all their styles. The difficulty of designing a plain case that should at once be attractive and symmetrical has been overcome by them in their new style X, which they find selling at such a rapid rate that, as stated above, it has kept them short of that particular style in the ware-room.

Mr. Rufus W. Blake, of the Sterling Company, Derby, Conn., was in town for a day or two the early part of the week.

Mr. Cornwall, of Cornwall & Patterson, Bridgeport, Conn., who was in the city and had been visiting other towns en route, said he found business improving everywhere.

Mr. C. R. Andrews, of New York, was also in town, and so was Mr. Crawford Cheney, of the Comstock, Cheney Company, of Ivoryton, Conn.

Wareroom Notes.

(Continued.)

NOW, if there was some way of knowing where the trade is, as in the iron or steel industry, one could go ahead intelligently; but there is no guide in the piano trade. It's like shooting in the dark. The trade springs up almost out of the ground. You never know when it is coming, and never know where it goes to.

This was spoken by the head of a large piano business, and it showed that this man has been derelict in keeping his "prospect book."

The "prospect book" is perhaps the most valuable volume in the dealer's safe. Yes, in the dealer's safe, for it belongs during night time in a place as safe from fire as the ledger of accounts.

How many dealers value this book as it deserves? Only a "memorandum book," say they, and this "memorandum book" is kept in parts by salesmen in their desks, where fire would destroy many a "prospect."

A "prospect book" properly kept is nearly a perfect index to "the trade." The term "the trade" means the shoppers for pianos. These parties, that drift from one wareroom to another, constitute and make up completely "the trade." All who simply go to one place and buy do not belong to "the trade." Their custom belongs to the house's trade, but they cannot be classed with "the trade," a part of which everyone is striving for. Therefore the "prospect book" containing the names of these shoppers for pianos is a complete index to "the trade," and the man's words quoted before are not true—there is an index to the trade, and where it is can be told and where it goes to can be ascertained.

How many houses neglect this "prospect book" and complain that some smart competitor is getting more business than they are. The fault lies in the utter absence of the "prospect book." This book should not be kept by the salesmen. There is no telling what salesman is going to quit some day and carry your prospects to a rival. Not that salesmen would do this thing every other time or so, but that they can be depended upon always to try and persuade the customers they have waited on to come to the new establishment, and bring their friends. The fault lies in the salesmen misunderstanding the ownership of the "prospects" they have

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JEWETT.

NORTH.
NEW ENGLAND
PIANOS.
LIVE WORKING AGENTS WANTED.



IF YOU ARE LOOKING FOR
A PIANO THAT WILL SELL
ON ITS MERITS, EXAMINE
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WEST.
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NEW ENGLAND
PIANOS.
LIVE WORKING AGENTS WANTED.

IT WILL YIELD A LEGITIMATE
PROFIT AND GIVE
PERFECT SATISFACTION.



NEW ENGLAND
PIANOS.
LIVE WORKING AGENTS WANTED.
SOUTH.

worked upon. These "prospects" are the personal property of the house that called them forth, either by good advertising or long established prestige. The salesman's influence is immensely magnified. What influence could a salesman wield with his friends did they not understand that where he was they could get good goods at current prices and be sure of courteous financial treatment. The going to the store where the salesman friend is working is but an incident. If they can be suited there, of course they will buy, and if not, then they go farther. What becomes of the usual talked-of "salesman's influence?" It is a question of goods, together with value.

The "prospect book" should be attended to by some one who will give it perfect attention, that at all times the book may be of value. Incidental to making the "prospect book" valuable is the employment of outside men.

The "outside man" is an experiment with some dealers, and an experiment that proved disastrous to many. To speak of "outside men" to some dealers is to bring about a torrent of profanity that adds emphasis to the declaration that "outside men" are failures, and that more money has been lost by "outside men" than would pay the store rent for the next 10 years.

In many cases this wrath is justifiable, but the "outside man," as he should be, is not thoroughly understood by the dealers in the United States. The experiment that was unsuccessful in bringing results from outside labor was not through any fault in the practicability of "work on the outside," but through incorrect selecting of the men who were to perform this duty. Ninety-nine out of a hundred dealers think that any man will do to look up "prospects," and make engagements for these "prospects" to call at the store again.

These men have not grasped the possibilities of the "outside man" at all. Not a glimmering of the immensely variable and intensely hard work has entered his mind. He thinks that the sole function of outside men is to ring a door bell, be admitted to a residence, request and be granted the promise of a visit to the ware-room by the prospect.

The true "outside man" is the best type of salesman. It is he who goes out and sells goods over another man's counter. He belongs in a higher class than the ware-room salesman, who sells goods over his own counter, as it were. When a man or a woman comes into a ware-room it signifies that interest in the goods has been aroused. They are there to buy, and have come expressly for that purpose. These same parties in their homes are entirely different personages. In the first case they have come to

buy of you, and in the second you have come to sell to them. The inclination to purchase is entirely or nearly lacking in the latter case, and the hardest work of the outside man is to arouse it. Right here a word to ware-room men. Don't say to the outside man when he reports a sale accomplished, the parties to the transaction having been waited on previously in the store—don't say to the outside man: "Those parties were easy to close. They were ready to buy when here. It was only a question of time."

The remark always arouses resentment, and in a great many cases a just resentment. Remember, the outside man always—not sometimes, but always—has to arouse interest and the inclination to buy, and in many cases to correct the bad and false impressions made by poor ware-room work. All the mistakes of the floor man are mountains for the outside man to climb. Treat the outside man who is a clever one with the greatest respect, for the time is coming when he will be considered the most valuable of men, as he is justly entitled now to be considered. These remarks do not apply to ware-room men who work their prospects on the outside, as these men are doubly valuable, being a combination of floor and outside men.

Here is a sample of what a clever "outside man" accomplished once, and this example is selected on account of its homeliness, too.

This man was sent out on a "good sure thing prospect," as reported by a floor salesman.

Like many other "sure things," this one was a "fake," pure and simple. Right here the \$15 a week man would have gone home. Not so this man. He visited the theatre and fell in with a friend, spent an hour or so with him at the play, and went home with him to his boarding house. The landlady was up, and at an old square piano the salesman sat for two hours playing popular music and setting the house in a dance. Before he went to bed he had the old lady's promise to call on him the next day at 10—notice the exactness of his appointments—for the purpose of trading the square for an upright, and this was not all, for he rented a piano to his friend, and when the old lady called the outside man sold her a piano. He didn't let the matter drop here, but went to this boarding house a few nights afterward and played that piano so well that he captured another prospect from a wealthy woman in the house, and eventually sold her a piano, too, and has in one year sold in this one boarding house four pianos, and rented two, besides selling two pianos to friends of the purchasing parties, who happened to call the evening he happened to call. And he is not done with this house, either.

Remember, all this sprang from a desire to do business, and this love of business for business' sake is a shining characteristic of the outside man.

The above is only an illustration of the work done by capable men, and shows by results that these sales could not have matured had the outside man been anything but clever.

Here is another sample: An outside man was sent down in the country to sell a piano, the prospect being only a faint one. It was in a club house—a country club house. There was a committee appointed to purchase, and this committee had been all over the city, seeing all kinds of pianos and getting all kinds of prices on all kinds of pianos. The committee knew all about shooting ducks,

but no more about pianos than the ducks they hoped to shoot, or those that hoped they would not be shot. During their tour of investigation, occupying one day, this committee sought to be instructed in pianos, and when their day's work was ended they came home loaded with piano knowledge.

One man received this prospect that night, and to head all others off arose the next morning at 4:30 and caught the 6 A. M. train to the country club. At 8 he saw the chairman of the purchasing committee, and from him learned the addresses of all the other members of the committee, the full number being five. There was to be a meeting of this committee that day at 1 P. M., and realizing that piano men would infest the town by that hour, our man calls upon every member, helping one man to dress, gets the committee in line before the club bar, and between B. and S.'s gets an agreement signed for the purchase of piano No. —, and then goes duck hunting until 3 P. M., at which hour he is espied by the horde of piano men hunting the committee, and returns to town with them, riding in the same train, but not in the same coach.

This work is worthy of good remuneration, for few floor salesmen can do it. The qualities a man must have to do it are, first, a love for business for the sake of business; secondly, a secret pleasure in being the first on the field, so as to better be able to best opponents, and lastly, to be able and desirous of taking his pleasure with his business. A Bohemian and a *rara avis*—a Bohemian with the business sense.

This class of outside men can take a prospect book and tell you about the character of each prospect. He can clean it up, and at the end of the year you can tell all about the prospects of the early months, and sometimes the later months' prospects; for it is part of his work to find out what was sold where he could not land, and why he or other salesmen did not succeed in effecting sales.

The prospect book becomes doubly valuable when expert outside men go with it. Look at the advantage you have over your neighbor on the next block. He has no such system; he has no such men. You can best him, for you know all the time what the trade is, and knowing where it is can send your men after it intelligently, and systematically land it.

A \$20 bill is better in your outside man's inside pocket than a 10, as he may have to bring parties in from the country, and car fare costs money. The expenditure of this money at the proper time may clinch a sale, and how is this money to be expended if the outside man does not have it?

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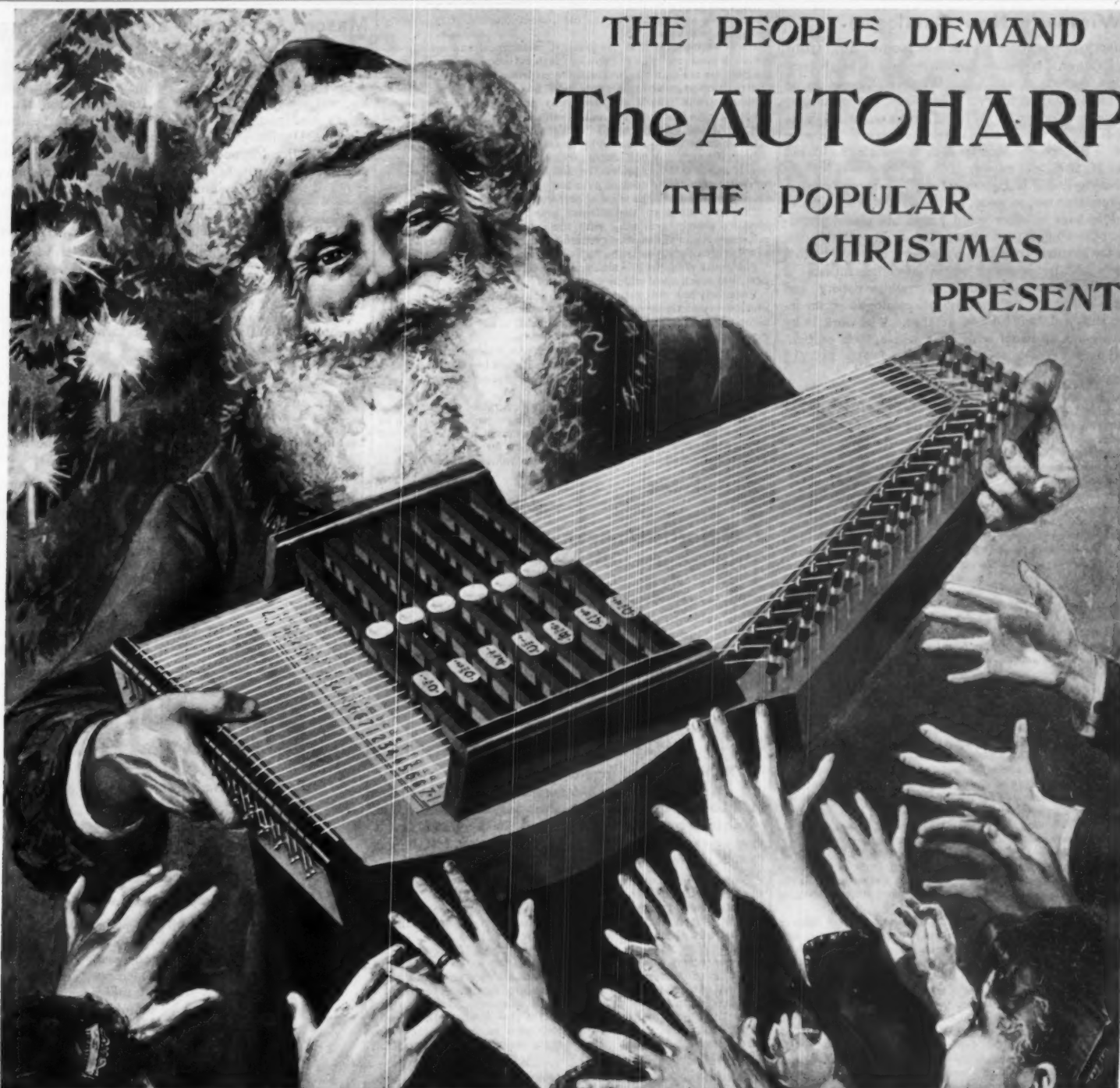
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We have a Piano equal to the best. We can't tell you all about it, but if you write us we will try; but, better yet, order a sample Piano.

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An Autoharp Christmas

THE Music of Christmas is delightfully enhanced by this, the sweetest of all stringed instruments. Over 500,000 are already in use. Nothing but real merit could secure such a phenomenal sale. The **Autoharp** delights the musician and charms all others into the realm of musical possibilities. It is itself a teacher of music. Without any technical knowledge whatever, the beginner can strike chords such as perhaps never before issued from any but a master-hand. The result is inevitably musical development.

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The **Autoharp** will permit you to play popular music, operas, hymns, waltzes, marches, or college songs almost at sight. Too much cannot be said about the "Easy to Play" of the Autoharp, for to the beginner, young or old, it is the fascinating medium for developing a taste for love of music.

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Autoharp, Style 2nd, price \$7.50, illustrated above, is perhaps the most popular of all. It has seven chord-bars, permitting modulations enough to play almost any piece of popular music. Instruction book, music and fittings go with each instrument.

No Christmas present for the money can give you and your friends so much real pleasure, and pleasure, too, that increases all through the year, as the **Autoharp**.

All Music Dealers Sell This Style,

or, we will send, express prepaid, on receipt of price. Full satisfaction guaranteed.

Our Beautiful Illustrated Story, "How the Autoharp Captured the Family," also Catalogue showing various styles, sent free upon application.

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SALESHOOPS AND STUDIOS, 28 EAST 23d STREET.

Wissner's New Catalogue.

IT is always a pleasure to receive something from Otto Wissner. It makes no difference if it be an invitation to a recital in which the Wissner piano is to be played or an invitation to try a new piano, one is sure of seeing something original. Wissner works on broad lines, and that is one of the elements of his success. The very latest of Wissner's productions is a catalogue dated November 21, 1896, just issued.

On perusing it one is impressed with its brevity. Besides, its introduction, so good, by the way, that it is reproduced below, says no other word about his piano, preferring to let others say it; and others do say it. All through the book are extracts from leading papers, one extract to a page, while on the opposite pages are illustrations of pianos. This leaves a great deal of "white paper," and the effect is delightful. Certainly this catalogue is an innovation, and a delightful one at that. The work is by Ketterlinus, and, as usual with that house, it is particularly well done. The introduction follows:

INTRODUCTION.

There is a vast difference between a declining reputation and a growing one. The former has unhealthy conditions and the causes of decay lurking beneath it; the latter has the elements of progress as its foundation. All enterprises that are successful show evidences of original methods and new ideas, and a disposition on the part of their projectors to meet the conditions of the times. The manufacture and sale of pianos afford no exception to this general rule.

The old manufacturers, unmindful of prevailing conditions and ignoring popular demands, still cling to their antiquated ideas and traditional heresies, and day by day they see their business drifting away and their long cherished glory departing. The later manufacturers, with fields of opportunity spread before them, muster all their forces, energy, capital and skill to reach the horizon of success beyond.

From a practical, an artistic and a commercial standpoint the piano is undergoing a complete revolution. It long ago ceased to be a luxury possessed only by the wealthy, but it has become an article of practical utility and indeed of actual necessity.

Its importance is such that in the near future it will doubtless constitute a part of our education, and it is destined to exert a broad influence upon our social and domestic life. In its artistic realm also its progress is phenomenal. Great artists are startling the world with their performances, and are justly receiving the honors and recognition commensurate with their arduous labors and the grandeur of their calling.

As an important commercial branch as well the piano business has within a few years gained a prominence that entitles it to the consideration of some of the ablest financial and business men of the present day. This feature of the business is a very important one, and will require serious consideration in the future, as many innovations will doubtless have to be made from the policy so long adopted by the old houses. These new phases call for new methods, new departures, new energy and new manufacturers.

It is not uncommon to find people who persistently assert their faith in an "old name," accepting, as it were, antiquity as a guarantee for merit. They do not consider that what was accepted as the standard a quarter century ago, at that time occupying a foremost rank, is now considered only mediocrity.

We all believe in progress; we all believe in the results of modern scientific investigation, and will not this apply to the piano as well as to all else in the province of science and art? Old usages and traditions must in the future give way to modern progress.

The public must have a piano with an integrity of structure, durability and general character that will withstand all demands made upon it, however great they may be.

The Wissner piano is doubtless the only one that fully meets all the requirements of the times. Its manufacturer years ago foresaw what the future condition in this department of industrial art would be; he studied them in all their bearings—practical, artistic and commercial. He spent years of scientific experiment and unremitting labor in the accomplishment of his purpose. The Wissner piano is the outcome of his life-long effort. Of its charming tone qualities, its phenomenal qualities of durability, and its almost entire freedom from those imperfections and objectionable features

which have so long baffled the old manufacturers, it is scarcely necessary to speak.

It is enough to say that the greatest mechanical and artistic experts are most ready to acknowledge their indorsement, and even competitors are frank to confess their surprise.

In relation to grands it is a conceded fact that, with very few exceptions, grand pianos are made only for advertising purposes; simply to give a prominence and prestige to the name, and beyond this they have no recognition with the trade or profession. The Wissner grand piano is one of these very few exceptions.

From the very day of its introduction it scored the greatest success of any grand ever put on the market. During the first year of its completion it was used at over 250 concerts, some of which were among the most notable musical occasions ever held in this country.

The capabilities of the Wissner grand under the most trying tests, its perfect sympathy with the artist, its clear, unwavering responses under the master's severest demands, make it the favorite of all who can appreciate the highest degree of musical art.

The grand piano will be much more used in the future than in the past, and much more will be expected of it.

Virtuosity has not yet reached its limit; the critic and connoisseur, weary at times of the immortal classics, are challenging the composer to greater flights, and it is difficult to say what the subtle mysteries of inspiration will yield in return.

However this may be, it is certain that the Wissner piano will be found equal to all requirements. It can always be relied upon as a true medium of interpretation for anything that coming genius may evolve.

While the manufacturer hopes to merit a degree of prosperity and a fair compensation for his labors, his greater satisfaction will be the conviction that he has placed on the market a piano that will prove a welcome possession to music lovers throughout the world and encourage an interest in this most admirable art for all time to come.

NOVEMBER 21, 1896.

O. WISSNER.

J. A. Norris Company Annual Meeting.

THE annual meeting of the J. A. Norris Company, Chicago, Ill., was held Tuesday, December 15, resulting in the election of the following officers:

E. P. Mason, president.

H. L. Mason, vice-president.

John A. Norris, secretary and manager.

E. P. Mason, H. L. Mason, J. A. Norris, Lockwood Honore and Henry Bassford constitute the board of directors.

Hand Built Organs.

HERE'S a bit of ingenuous information from the Waynesburg, Pa., *Independent* that may have been inserted in that fearless journal as an advertisement, but which is reproduced free of charge in these columns that it may be known that "gum cloth will not often last longer than 20 to 30 years."

Norval Hoge, of this place, has built several reed organs in Greene County by hand, a thing that has never been attempted here by anyone else. He is perhaps the only one in the United States that can make all parts of such instruments, and then voice and tune them. This fall he has been putting in some new bellows work, as the gum cloth will not often last longer than from 20 to 30 years, and must be replaced, which is but a small expense, and then the instrument works like a new one again. He is now building an organ with a curl maple case which he presumes to be the finest production of his art. It will not look like any other in the market, and thus will be a variety of elegance and beauty. He has given organ repairing his attention for well on to 40 years.

It is to be doubted that it is presumptuous in Mr. Hoge to think that that curl maple case is the finest production of his art. Probably nothing like it was ever seen before, and it must surely be "a variety of elegance and beauty."

Mason & Hamlin at the Guatemala Exposition.

AMERICANS who intend to visit the exposition which will open shortly in Guatemala, Central America, will see among the exhibits from American manufacturers four pianos of the first quality from the firm of Mason & Hamlin. These instruments have recently been shipped. In addition there are now in the National Conservatory of the little republic pianos and a three-manual organ of this firm's manufacture.—*Brooklyn Daily Eagle*.

More Muehlfeld & Haynes Litigation.

BEFORE the Appellate Division of the Supreme Court the following appeal was argued last Friday judgment being of course reserved.

In the matter of the voluntary dissolution of THE MUEHLFELD & HAYNES PIANO COMPANY, an insolvent corporation; JARED J. LOOSCHEN, judgment creditor and appellant.

Appeal from order directing sheriff to deliver to the receiver of the insolvent corporation all the property of said company levied upon by him under an execution.

Appellant contends that the sheriff was in possession of the property of the corporation before the appointment of the receiver, and the title of a receiver appointed in proceedings for the voluntary dissolution of a corporation, who has duly qualified, relates back only to the time of his appointment.

Respondent receiver contends that the only question upon which depends the right of the temporary receiver to the possession of the property of the company, as against the sheriff and the judgment creditors, is whether his appointment on the 30th of June related back to the 5th of June, when the petition for the dissolution of the corporation was filed. Receiver claims that such is the legal effect of the filing of the petition as against the assignee and judgment creditors, whose judgments were entered subsequently to June 5, and this claim is based on section 2,430 of the Code.

Campbell, Ford & Hanse (Harry L. Maxson of counsel) for appellant; John Delahunty for temporary receiver-respondent.

POOLE PIANOS

Dealers will find in them just what they want.

5 Appleton Street, Boston, Mass.

"The touch of your piano seems so uniform," said Mrs. Softstop.
"Certainty. As the springs are made by automatic machinery, and are of equal strength, the touch of the action must be uniform; something that cannot be acquired by hand work."
"What Action did you say was used in this piano?"
"The Roth & Engelhardt of St. Johnsville, N. Y."

BLASIUS PIANO

The Success of the
Nineteenth Century!

Stands at the Head of
Piano Construction!

WHOLESALE:

BLASIUS PIANO CO.

Woodbury, N. J.

EIGHT MILES FROM PHILADELPHIA.

Has more unsolicited testimonials given on its Tone, Touch and Design than any Piano before the public from scientific experimenters in sound waves, and from artists, musicians and the best judges of Piano making.

Dealers in search of a "LEADER" will find it in the BLASIUS.

The New Styles of this Fall eclipse all productions in the piano makers' art.

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“CROWN” PIANOS

With Their Orchestral Attachment and Practice Clavier.

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Are built to wear longer and please better than any other.

Are warranted TEN YEARS — twice as long as others.

Attachments double Piano's life and do away with monotonous tones.

Enable you to imitate the Harp.

Produce the tones of the Zither.

Give you the tone — at will — of Mozart's old Spinnet.

Enable you to practice without annoyance to others.

Produce the tones and effects of Handel's Harpsichord.

Stimulate the efforts of learners by their great VARIETY of TONES.

Enable you to interpret the works of Bach, as written for the Clavichord.

Give you, if wanted, the tones and effects of the old Dulcimer.

Imitate the Mandolin to perfection.

Render the tones of the Guitar at will.

Give you Banjo tones for jigs and dance music.

Produce the tones of the Autoharp for you.

Tickle the ear of the Scotch by imitating the Bagpipes.

Render martial airs in imitation of Fife and Drum Corps.

Imitate the tones of the Bugle, near or far away.

Enable the player to perfectly imitate a Chime of Bells.

Imitate correctly the Music Box.

Give you the tones of the Æolian Harp.

Very nearly produce the tones of a muted Cornet.

Enable the player to get hundreds of shades of tone color.

Give hundreds of effects and tones impossible in any other.

Are made and warranted to win and wear by

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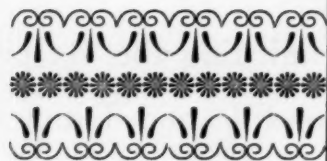
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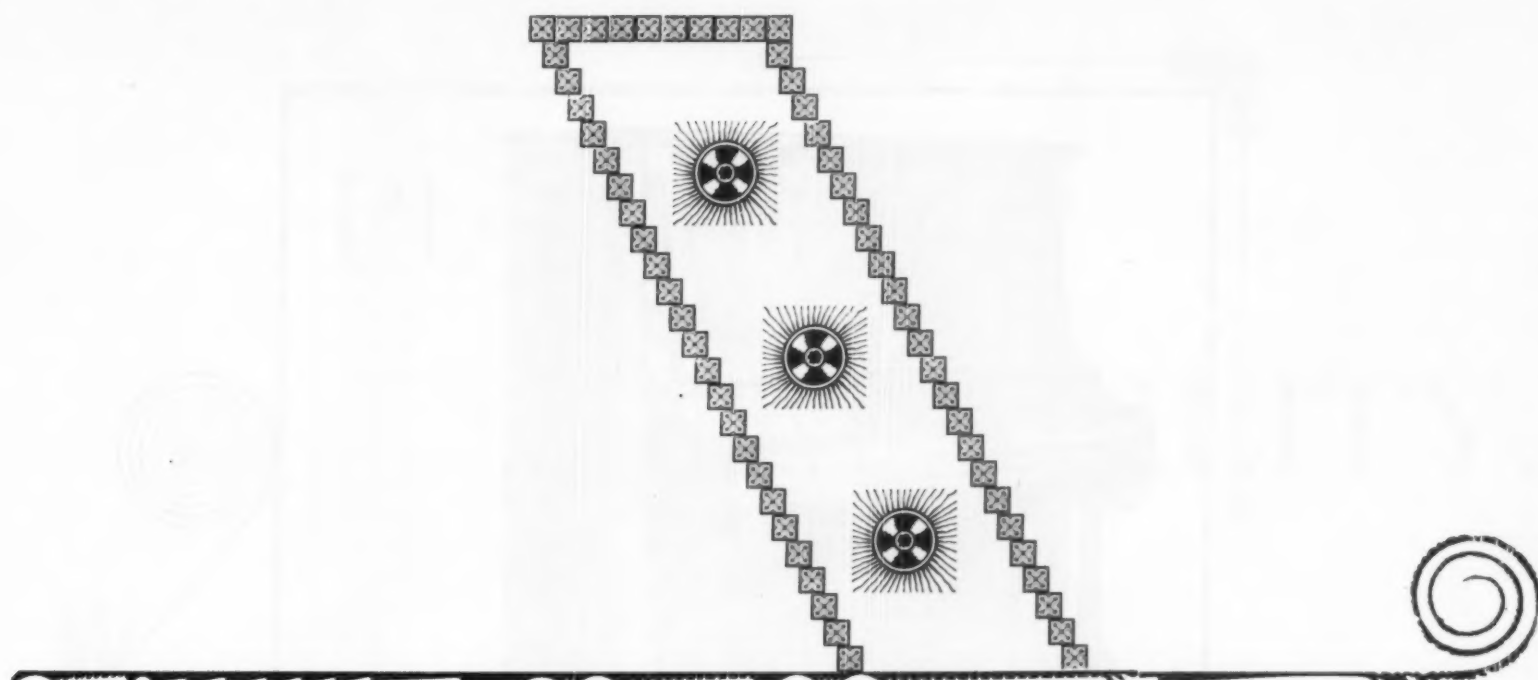


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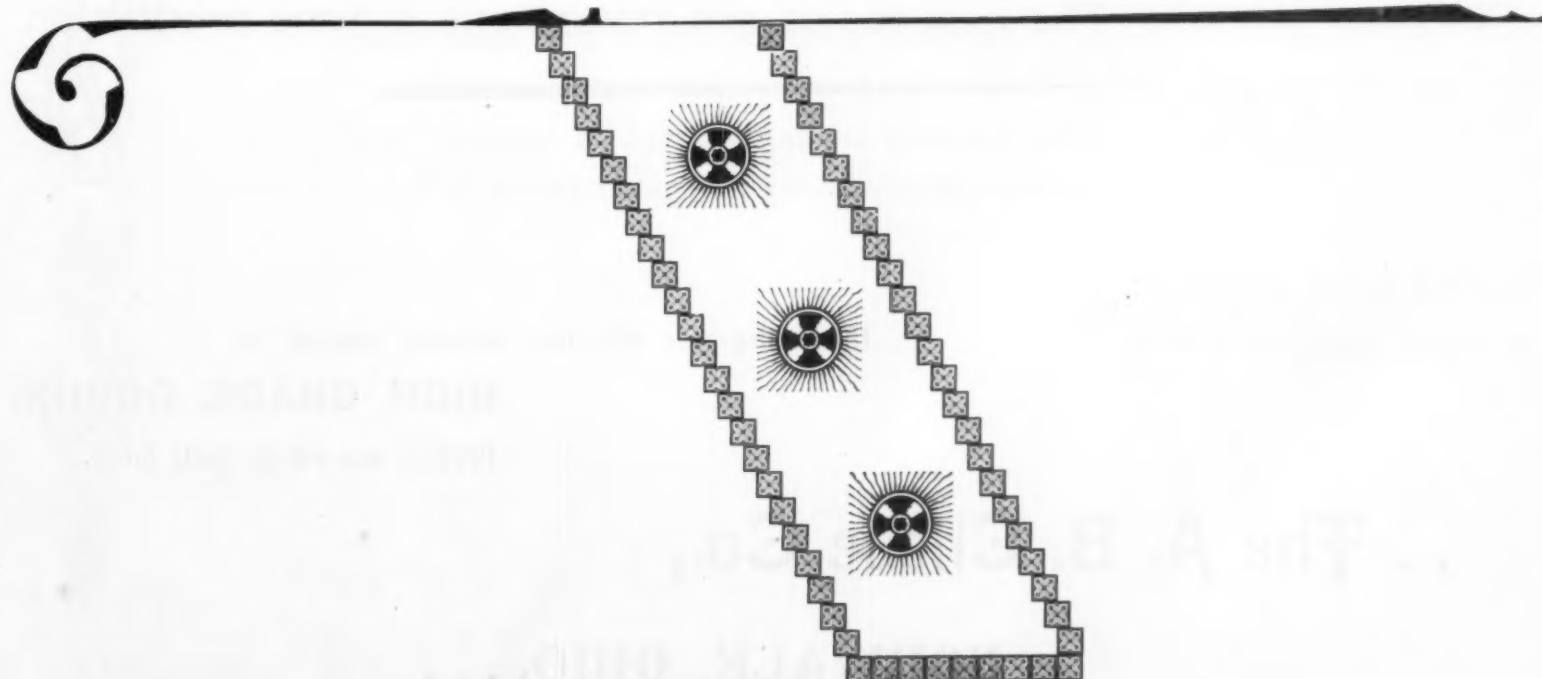
Behr Piano

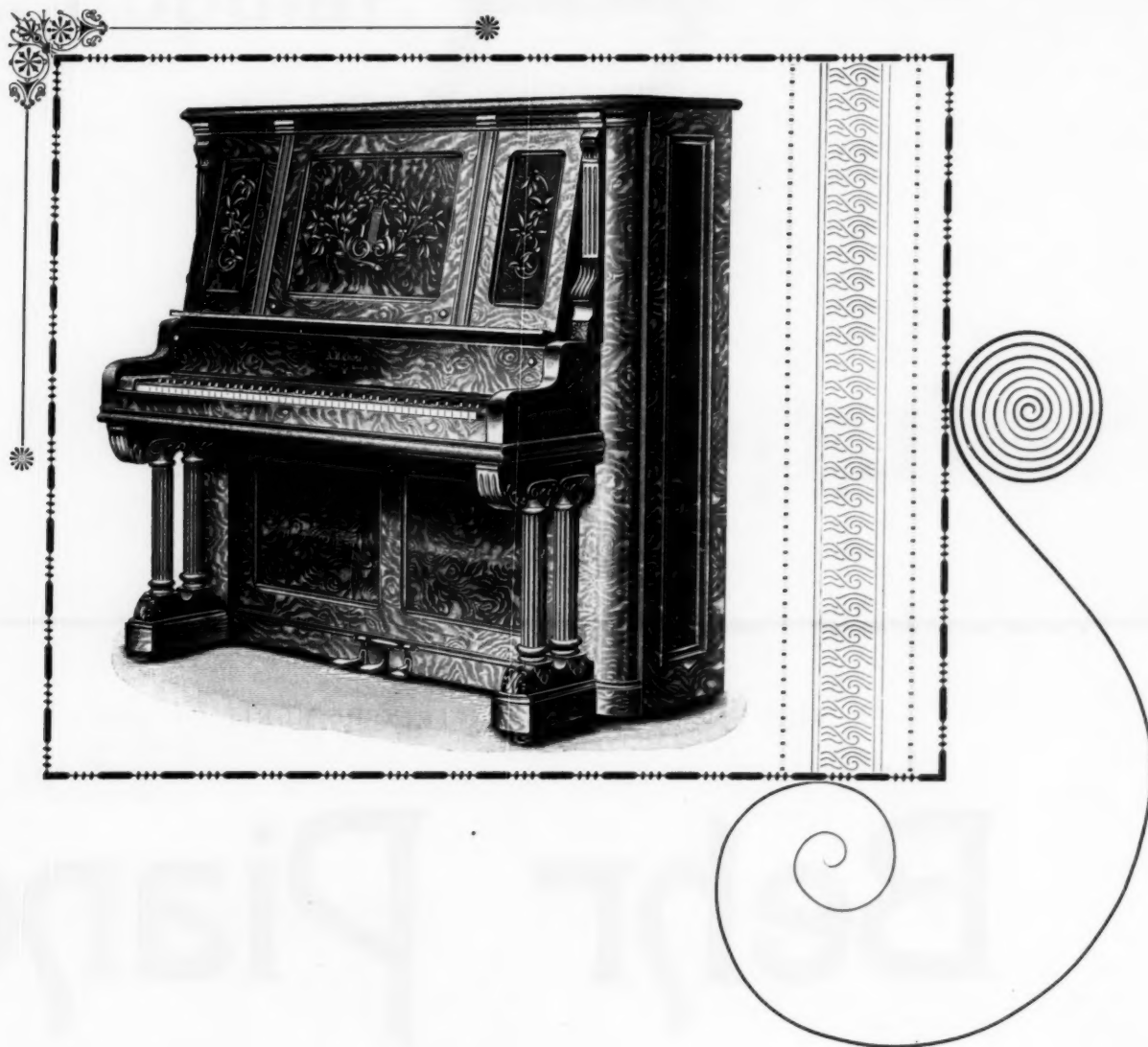
is the reason of its success. Everything
superlatively correct is the Behr standard.

BEHR BROS. & CO.,

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The A. B. Chase Co.

show an entirely new line of styles for 1897.

Artistic and up-to-date.

The new scales are revelations in tone production.

SEND FOR LATEST CATALOGUES,
OR ORDER SAMPLE INSTRUMENTS.

The coming year will show increased demand for

HIGH GRADE GOODS.

Prudent men will be ready for it.

.. The A. B. Chase Co.,

NORWALK, OHIO....

PIANO SALABILITY.



For those whose business it is to sell pianos a great point to consider is salability.

Large profits come from quick turnover. The quicker you sell your pianos after buying them, the less expense on each piano for rent, light, advertising, clerk hire, &c.

The more profit for you in the long run.

So you should study salability, as synonymous with success.

The success of the Sterling comes from its salability. It is well known to be a well-made piano. It thoroughly satisfies all customers, and makes new customers through its beauty of finish and tone.

Particular interest is taken by the manufacturers in the success of every agent who sells their piano. Special pains are taken to help them make sales and to protect their interests.

These things explain the profits made by Sterling agents, and the large number of Sterling pianos that are sold.

For terms to agents, or catalogue, address

THE STERLING CO.,
Derby, Conn.

Kranich & Bach

Grands.



WE are making a specialty of PARLOR and BABY GRAND Pianos. They have no superior in tone quality and finish. They combine every desirable feature for the dealer and for the customer.

Kranich & Bach,

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THE NEEDHAM

PIANO AND ORGAN COMPANY,
Manufacturers of High Grade
PIANOS AND ORGANS.

CHAS. H. PARSONS,
President.
E. A. COLE,
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Correspondence
with the Trade
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Our Factory

is one of the largest and most completely
equipped in the world, and our facilities
are unsurpassed.

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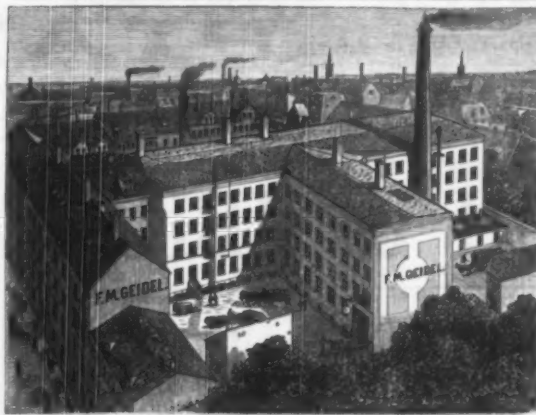
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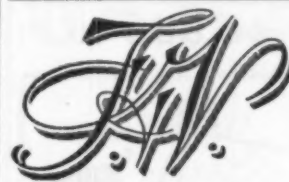
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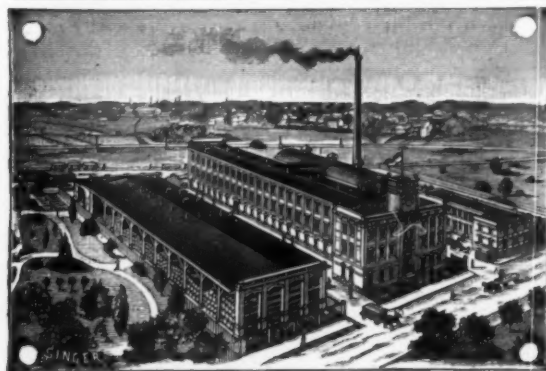
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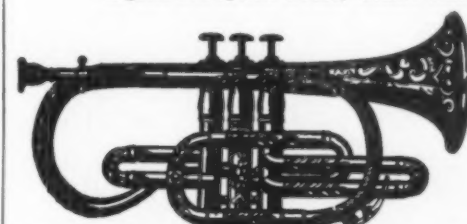
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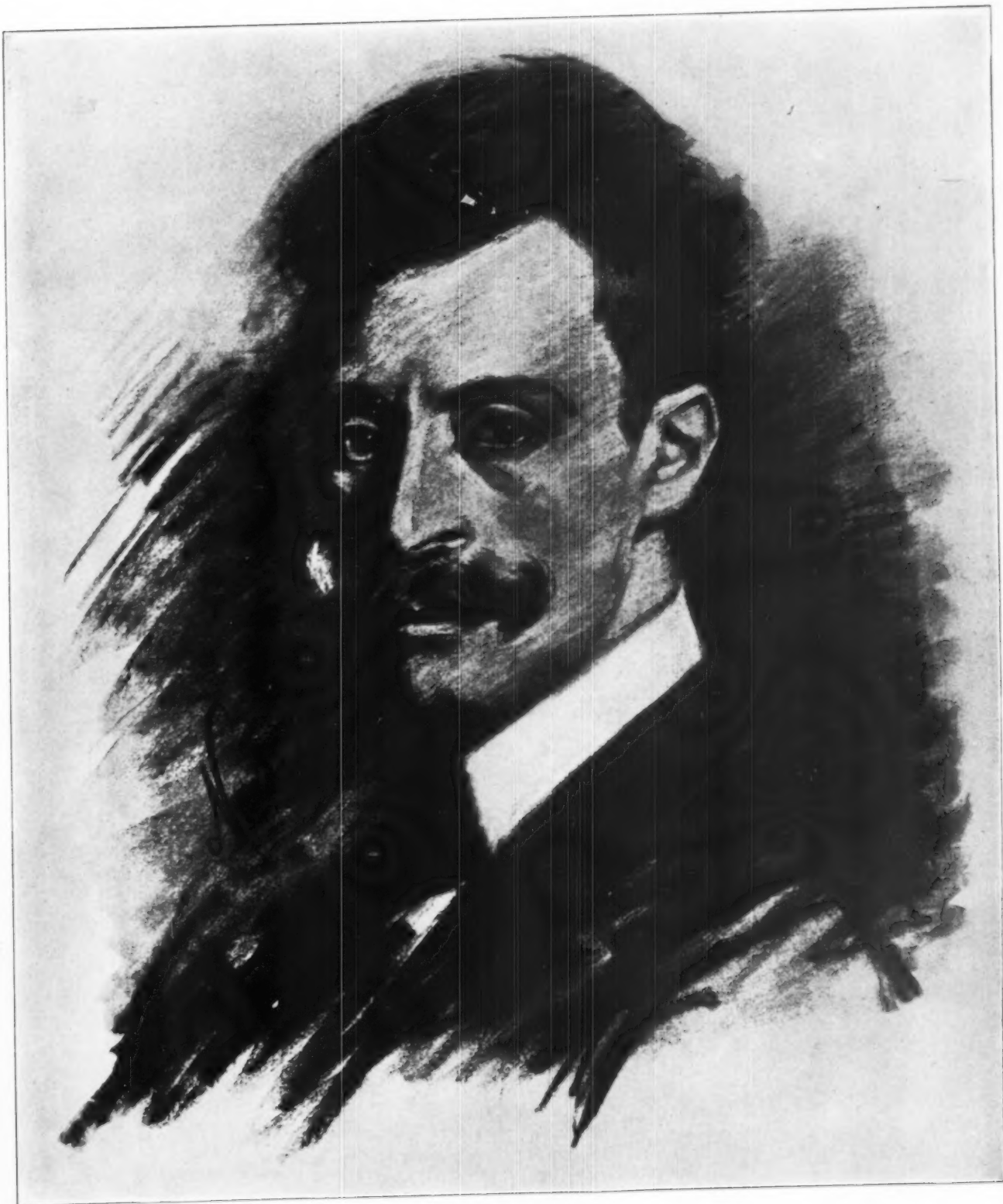
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